NO.3517
1941

FILMINDIA

Editor: BABURAO PATEL

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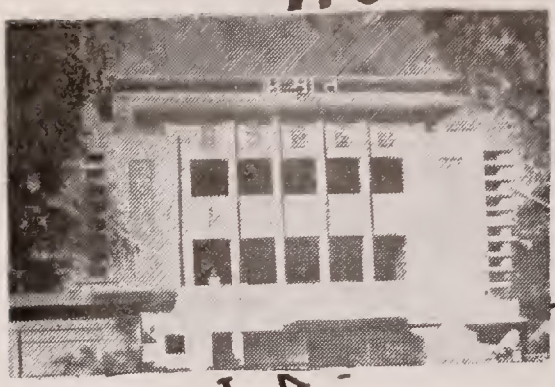

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filmindia

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[Editor : BABURAO PATEL

The Film Advisory Board

THE replies given by the Hon. Sir Reginald Maxwell to the numerous questions asked by Mr. G. V. Deshmukh, Sardar Sant Singh and Mr. Lalchand Navalrai in the Central Legislative Assembly regarding the affairs of the Film Advisory Board do more than justify "filmindia's" previous criticism of the conduct and working of the Board.

No one, right from the Hon. Home Member to the film packer in the Board, seems to know what exactly are the aims and the objects of the Film Advisory Board. Organising, therefore, to achieve those objects naturally becomes a secondary matter.

When Mr. G. V. Deshmukh inquired whether the Government were prepared to take educationists and publicists, the Hon. Sir. Reginald Maxwell gave a categorical refusal and said that **"the function of the Board was to advise the Government on technical questions relating to the production and distribution of films."** And to give this advice members were only required to possess **"a knowledge of the film industry on the producing and the distributing sides."** Government do not even care to know how many of the present members are educationists or publicists.

Pressed further by Mr. Deshmukh the Hon. Home Member said that the Board was not started **"only for war propaganda but for the primary object of disseminating correct information and of making one part of the Empire interested in another and of giving correct information about the other parts of the Empire"—** and all these things are intended to help the war.

Pressed still further by Mr. Deshmukh, Sir Reginald said that the original objects were **"not quite primarily"** to educate the overseas countries and to help war efforts, but **"to advise Government in the production of films both internal and external."**

And further pressure elicited further explanation, viz., **"the films that are produced cover a number of Government activities, both war effort and the performance of Indian troops in the war, their training and so forth, and the activities of various Government departments of the country generally. In fact it is an effort to harness the film industry for the purpose of publicity which was not hitherto done."**

From the replies given by the Hon. Sir Reginald Maxwell, the Home Member to the Government of India under whose direct responsibility the Film Advisory Board is working, there seems to be so much confusion regarding the aims and the objects of the Board, in the brains of one man that we wouldn't be surprised to find a riot of ideas and ideals in the rest of the crowd.

Assuming that the Government required only advice on "technical questions relating to the production and distribution of films", where was the earthly necessity of appointing a crowd of nineteen members on the Board including even machinery dealers? Two men, one knowing production and the other knowing distribution, would have been more than enough. Or in the case of a man like Rai Bahadur Chunilal, Government could have easily got from a single person very reliable advice both in production and distribution.

And with the crowd of nineteen members taken without inquiring into their educational attainments or their qualifications in other walks of life besides their technical knowledge, how do the Government intend to carry out the primary object of disseminating correct information and of making one part of the Empire interested in another? How many from this crowd of members are actually qualified to give a considered opinion or advice in this matter to the Government? For that matter, how many members even know correctly the extent of the British Empire, its dominions, colonies and mandated territories. We would suggest a surprise test of this knowledge to prove our argument. Surely, Sir Reginald realises the tremendous potentialities of the film as an instrument of propaganda and is also not unaware of the fact that a wrong type of propaganda would react badly in these times of emergency.

If correct information is one of the basic aims of the efforts of the Board, why was there no mention made of the Indian troops fighting in Egypt in the "Drums in the Desert," a propaganda film produced by the British Ministry of Information, when every paper in the country stated that Indian troops were fighting with considerable valour? If, for reasons of their own, which are no longer a secret to us, the British Ministry forgot to mention the Indians, was it not the duty of the Film Advisory Board to find a place for the Indians—at least to support the reports in the papers?

With this confusion of aims, objects, ideas and ideals, which even after eight months of working seem still too hazy to be relied upon, the Board has taken upon itself an expenditure of over Rs. 4500|- per month, has already spent Rs. 87,873|- in production, apart from office maintenance, in eight months and promises to spend a further sum of Rs. 3,07,080 in the current year.

And probably to watch all this money being spent the Government have appointed Mr. H. W. Smith of the "Times of India", as their representative justifying the choice of the man with "his long business experience as Director and Business Manager of an important Bombay firm and his knowledge of accounts."

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And yet inspite of Mr. Smith's "long experience in business and knowledge of accounts," the Home Member had to admit that no revenue has been received on the fourteen films released by the Board so far. Was Mr. Smith's business experience used only in spending the public money?

With such an influential board of producers, distributors and exhibitors, how is that the Board has not been able to get even nominal hires for the films produced by the Board? Or are the films so rotten that exhibitors in the country do not care to pay for them and in the alternative they have to be shown free?

And if films are to be shown free where is the earthly necessity of keeping accounts and having a man with a "knowledge of accounts"? It doesn't require a man with a knowledge of accounts to spend someone else's money.

No, Sir, the activities of the Film Advisory Board, as they are found today, do not help our prosecution of the war at all. The money which the country is expected to spend will not, in our opinion, contribute to our war effort. And rather than continue this expensive pretence of propaganda through film, we would suggest that all the money proposed to be spent, should go as our contribution to the Royal Air Force, who need the money and can use it with better effect.

We shall not be a party to this waste of public funds, as by virtue of our long experience in this industry, we feel that the present efforts of the Film Advisory Board are entirely misdirected and though the Home Member, for maintenance of his departmental prestige, has to somehow justify the efforts of the Board yet in public interest we submit our strong protest, seeing the actual results achieved by the Board, and demand an immediate overhaul of the personnel, the conduct and the organization of the Board.

Let us take the case of Mr. Alexander Shaw, the expert brought by the Film Advisory Board. His appointment, at nearly Rs. 1,800|- a month, started on a year's career from the 22nd October 1940. It is six months now. Mr. Shaw alone has already drawn over Rs. 10,800|- of Indian money apart from other expenditure and not one film has yet been produced by him. And yet while justifying his appointment before the members of the Board, Mr. Desmond Young gave an impression that the British Ministry of Information guaranteed £10,000|- for 20 films because a man in whom the Ministry had confidence was taken up by the Government of India as the expert.

We would like to know how many years will Mr. Shaw have to live in India, of course drawing his big salary, to produce twenty films at his present speed of work? And what would happen to the films promised to be taken by the British Ministry of Information if Mr. Shaw leaves at the end of the year? Though the Hon. Sir Reginald Maxwell seems to think that **"there is no reason to suppose that the Ministry of Information will not implement their guarantee."**

Turning to the staff of the Film Unit, we find two high paid appointments: Miss Rama Rau, Secretary to Mr. Shaw getting Rs. 200|- a month and Mr. Bhasker Rao, a director, getting Rs. 500|- a month.

If Mr. Alexander Shaw is taken as an expert in documentary films we should like to know the necessity of appointing another man as director on Rs. 500|- month. What is Mr. Shaw then expected to do, if not direct the films?

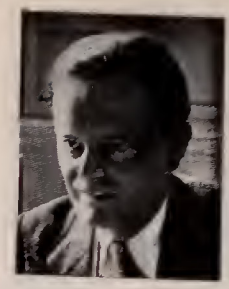
And now to the luxury of a secretary on Rs. 200|- a month. Was a secretary to Mr. Shaw absolutely necessary? And if so, was it also necessary that the Secretary should be a young and beautiful woman? And what particular qualifications or experience has Miss Rama Rau to be the Secretary of a film expert? This is a luxury and more so because the public is paying for it.

After carefully examining the material before us, after granting concession to the present emergency and after being convinced of the sincerity of all concerned, we still believe that the affairs of the Board, as they are conducted today, do entail a waste of public funds. And we again appeal to the Government of India to take radical steps to overhaul the whole department and reorganize it efficiently in a way to help our film propaganda to be really effective in winning our war. For, we can't afford to lose this war.

Tom-Foolery In England

"SACK THE DUFFERS"

—A SLOGAN TO WIN THE WAR



Sir Kenneth Clark, Director

Sir Kenneth Clark, Director of Films Division of the Ministry of Information in a press interview given in January 1940 said:—

"We have got to win this war. The film will help to do it. It is perhaps the most important instrument of propaganda. We must win and I seek the goodwill and co-operation of everybody—producers, distributors, exhibitors—yes and the public"....."we must, on the screen, tell our own people, tell our Empire, tell the whole world what we are doing to win the war, bring home the great national effort and sacrifices we are making"....."what we are fighting for must be 'put over' on the world by indirect methods, of which the filmic form is one. We do not want 'blah' or jingoism, but a concrete form embodied in the feature film as well as documentary"....."**I would add two things; firstly no film is good propaganda unless it is good entertainment. A bad film transfers boredom to the cause it advocates.**"

"Secondly, it must be realized that the essence of successful propaganda is that people should not be aware of it. If you make people 'think' propaganda, their resistance to it is increased."

In "Shadi", Khursheed has a great emotional role to play.

LITTLE DO THEY KNOW!

Writing about Alex Shaw, the expert on the Film Advisory Board, the Kinematography Weekly of London says:

"The Job Mr. Alexander Shaw is taking over is an important one of a Film Advisor to the Indian Government on films. This is an important position as, although the Indian Government has been considering such an appointment for some years, it has, very naturally, been very particular as to who should fill the position."

If the Kinematograph Weekly had known that Alex Shaw has been dumped on us, without our consent or even without a previous warning, it wouldn't have written thus. By the way, it will be news to them overseas that the Indian Government "has not been considering such an appointment for some years" as has been supposed. This is purely a war measure.

"A scheme of purely Ministry film propaganda per se would do our cause the worst possible harm. Sponsorship, guidance, direction into channels we wish, yes"....

"The great force of the film—as a medium of propaganda—draws its power from the elementary thesis that **propaganda is implicit and not explicit."**

With these high aims Sir Kenneth Clark began his new film career as a Director of the Films Division of the British Ministry of Information.

SACK THE DUFFERS.

Exactly eleven months later 'John Bull' the fearless British Weekly paper writes in its issue of November 9, 1940:

"That our official films for home propaganda have been almost a total loss because the Ministry of Information has never made up its mind what it wants to 'put over'."

"That our documentaries are too late to be good and reach no more than a third of the kinemas even then."

"We conclude that a high percentage of all the time and money spent on British propaganda films has been a dead loss."

"IN RECENT MONTHS, A CONSIDERABLE PART OF THE NATIONAL RESOURCES IS BEING DRAINED AWAY THROUGH CARELESSNESS, INEFFICIENCY, MUDDLE AND PLAIN TOM-FOOLERY. ONCE AGAIN THEREFORE WE SAY 'DAMN THIS WASTE, STOP THE LEAKS AND WHERE NECESSARY SACK THE DUFFERS."

SURFACE THINKING AT WORST.

The "Economist" in its issue of 7th December writes:

"There is a shortage of talent in high places, and an unwillingness to conceive of the exact solution to the problems of today in terms of tomorrow instead of in the terms of yesterday.

"Short sight, narrow minds and surface-thinking were at their worst during the months of the Sitzkrieg".

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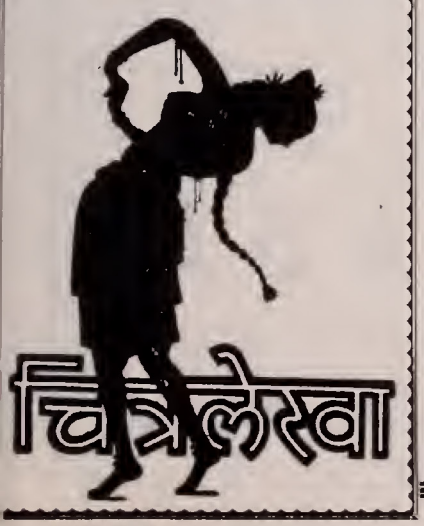

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Give Sir Rahimtoola A Taj Lunch

On the 31st March 1941, the Motion Picture Society of India, founded by Mr. K. S. Hirlekar in 1932, completed its ninth year. The ninth annual report has not yet come out with its usual white wash of facts and fallacies. But a report is not necessary as the Motion Picture Society has hardly been doing anything useful for the Indian film industry during the last three years.

Since the last three years one has hardly heard anything of the Society in the different important agitations such as, "Anti-Indian films" "The Iraq Film Situation" and "The Film Advisory Board Affair" and several other important problems which the industry had to face and solve during the last three years.

We put this down to the entire lack of outlook and enterprise on the part of the personnel of the Executive Committee of the Society. Barring a couple of members, no one seems to have taken any interest either in the organization of the Society or in the betterment of the film industry in general.

Take for instance the case of the Hon. Sir Rahimtoola Chinoy, the President of the Society. After the death of Sir Pheroze Sethna, the previous President, Sir Rahimtoola was requested to accept the presidentship of the Society in the hope that he would be able to devote some time to the betterment of the Indian film industry.

During the three years that he has been there, Sir Rahimtoola has done practically nothing of importance to our industry or to the Society. True, he has always presented himself on ceremonial occasions and stolen the pride of place in formal photographs. But when it came to lead a protest regarding our film situation in Iraq, Sir Homi Mody had to be found to present our grievance to Mr. Caroe, the Secretary of the Foreign Department. The Hon. Sir Rahimtoola, though at Delhi at the time, could not find time, or perhaps courage, to advocate our case.

Rightly speaking, such protests should have been sponsored by the President of the Society. But all that the President seems to have done so far boils down to a few minor deputations regarding poster taxes, import duties or the local censor board.

What our film industry actually wants is a national recognition and a national platform. To obtain these, under the present circumstances, I am afraid, we shall require in future a bolder man than the Hon. Sir Rahimtoola.

For the next year, why not request Sir H. P. Mody, who seems to be the only gentleman, bold and qualified, to fill up the vacancy created by Sir Phiroze Sethna, to be the president of the Society?

But a gentleman of the repute and experience of Sir Homi, will only take up the affairs of the Society, if the present vicious circle is broken and he is assured

Moti in "Akela" a Great India picture.

of an efficient personnel on the executive body which will sincerely try to reorganize the Society and further the interests of our film industry.

Failing to secure the support of Sir Homi, we would suggest Rai Bahadur Chuni Lall's name for the presidentship rather than a repetition of the Hon. Sir Rahimtoola.

Sir Rahimtoola has done enough for the Indian film industry and he should, if necessary, be given a luncheon at the Taj and thanked publicly and requested to retire.

Tell Us Another Mr. Pai

Mr. V. N. Pai the Secretary of the Bombay Board of Film Censors writes to us saying that our last reference to the censorship of crime pictures was considered by the Board with a view to find ways and means of doing something about the crime pictures.

The Board seems to agree with our contention that crime pictures should be given "restricted certificates" but according to Mr. Pai, "the question is not an easy one to solve as there seem to be too many difficulties in the way," which for want of space are summarized as "legal administrative and financial."

According to Mr. Pai the Indian Cinematograph Act of 1918 makes no provision for the issue of "restricted certificates" and the Act can only be amended by the Central Government at Delhi. Which all means that nothing can be or need be done either by the Secretary or by the Members of the Board at present—the usual red-tape excuse for lack of initiative and laziness.

Vanmala and Avinash create some rare comedy in "Charnoki Dasi" an Atre production.

But the Indian Cinematograph Act of 1918, which Mr. Pai quotes as his apology, is not so prohibitive in content.

Section 7 of the said Act empowers the Local Provincial Government fully and gives it complete executive authority to frame all rules, regulations or restrictions with regard to the certification of films and it is not necessary to modify the entire Act as such.

Further, Section 8 gives further powers in the following words, "The Local Government may make rules for the purposes of carrying into effect the provisions of this Act."

These are wide powers, which the Board of Censors can well utilise with the approval of the Home Department of the Government of Bombay and there is really no necessity of amending the original Act of 1918 on this ground, and waiting years for the Central Government to do so.

Under the advice of the Secretary, the Board, with the sanction of the Home Department, can introduce the "restricted certificates" with regard to crime pictures and thus prevent further corruption of our youth through the agency of such irresponsible pictures.

If Mr. Pai is not convinced of the extensive powers vested in the original Act of 1918, inspite of his long experience, he may make a reference to the Advocate General and get expert legal opinion on the matter. But he should not bluff us out of it.

We hope to hear something definite about this in the near future from Mr. Pai, before we write again.

Hullo! Mr. Billimoria!

On the 27th March, Mr. M. B. Billimoria, film distributor, otherwise President of the Indian Motion Picture Distributors' Association, invited all and sundry to a luncheon at the Taj to meet Mr. G. F. Reardon, Chief of the British Distributors (India) Ltd., who had represented the Government of India to settle the film dispute between India and Iraq.

M. B. Billimoria

The lunch was in the nature of a small "bakshish" to the Englishman who had done "so much" for us (Indians) inspite of his being a "burra saheeb."

When an Englishman does something he simply must be honoured, according to Mr. Billimoria.

We reproduce below important extracts from Mr. Billimoria's introductory speech:

"You are aware that a few months ago the Indian press had carried on *some sort of an agitation* about the disabilities of Indian films in Iraq."

Mark the words *"some sort of an agitation"* and admire the condescension of Mr. Billimoria in noticing even that. This "some sort of an agitation" originally launched in November by "filmindia" was taken up by the editors of over a hundred newspapers and periodicals in the country at the personal request of Mr. Baburao Patel (correspondence to the effect can be inspected, if necessary) and the very same *"some sort of an agitation"* succeeded in releasing, immediately from a ban, several pictures of Mr. M. B. Billimoria. These are facts. Let Mr. Billimoria deny them.

Mr. Billimoria continued, "In the past a number of deputations have waited on Government, but the spontaneity of the response that this deputation met has *no parallel in the history of our film industry.*"

Mr. Billimoria conveniently forgot to trace the reasons for the *"spontaneity of response that has no parallel."* But we shall.

(1) The country wide agitation launched by "filmindia" threatened to become a major political issue unless the Government chose to take immediate measures.

(2) The present war times necessitated maintenance of good relations with an useful ally like Iraq.

(3) Mr. K. S. Hirlekar, who so kindly returned to the field of his old battles, at the request of Mr. Baburao Patel, leaving his own work and went to Delhi, persuaded Sir Homi Mody to lead a deputation to Mr. Caroe, the Secretary of the Foreign Department and pressed home the points of the agitation ultimately resulting in the authorization of Mr. Reardon who was already in Iraq on his own business, to interfere and settle affairs amicably.

(4) This trip of Mr. Hirlekar cost the Distributors' Association approximately Rs. 150|- (money paid under severe personal persuasion) which trip and its result benefitted all the distributors to the tune of several thousands per year.

Mr. Reardon's lunch should have cost over Rs. 300|- and did not require any persuasion. It was a part of the slavish offerings Indians have been giving to their white rulers for 150 years.

Immediately Mr. Reardon "flew" to Baghdad, one Indian film "was released to crowded houses" and Mr. Billimoria was "glad to learn" that after a "stalemate of two years."

Mr. Billimoria particularly liked the news as the first film released was his own film, "Punjab Mail."

Referring to Mr. Reardon, Mr. Billimoria said, "I therefore request the Press in India to give due prominence to these facts (facts of settlement) which are due in a large measure to the sweet reasonableness and the uncommon powers of persuasion that Mr. Reardon possesses."

We do not wish to deny the magical powers which Mr. Reardon "possesses" and one almost wonders why Mr. Billimoria or anyone else who knew about these powers, never thought of Mr. Reardon before. That would have saved us a lot of trouble and the Government a lot of heart burning.

So according to Mr. Billimoria only the magical powers of Mr. Reardon could settle the dispute. The press merely carried *"some sort of an agitation."*

And then Mr. Billimoria thanked in the following words "In conclusion, I wish to thank the Government of India for having acted so promptly in this matter and Mr. Reardon once again for having done *so much for us.*"

Thanks to Government of India and thanks to Reardon! What about the press of the country which went all out and gave their time and columns so that Indian films and Indian prestige may be established in Iraq.

Didn't the Indian press even deserve a word of thanks? Has the Fourth Estate also become a slavish accessory to Mr. Billimoria's capitalist designs?

Mr. Billimoria should not ride the high horse with the press because one day the lash will fall, biting and merciless, and all his money can't save Mr. Billimoria!

The press did not work because incidentally Billimoria and his kind receive monetary benefits, the press did not work because some of their poor paid workers would get a lunch at the Taj, the press did not work to earn the thanks of some poor-minded amateur capitalists, the press worked because the prestige of our country was at stake, because of the ultimate good and progress of our film industry and because one of their own comrades had started the fight.

Next time when Mr. Billimoria lets his tongue loose let him remember these facts.

Typically Foreign Self-Complacency

The second instalment of the Taj lunch is remarkable for the self complacency of Mr. Reardon, the guest of the afternoon.

He was "very glad" for what he had been able to "accomplish" to "help" the Indian distributors. He gave some patronising advice to the Indian press in the following words "The press—I may say both in Baghdad and Basra—are very sympathetic in their criticism of Indian films. *Here in India, judging from certain articles that appeared recently, a reciprocation of this sympathy did not appear to exist.*"

Poor Reardon, he wants even the slaves to be sympathetic. It is not enough that they have to sympathise with the fettered existence of their own countrymen.

They must also sympathise with the freedom loving Arabs of Iraq.

The sermon of Mr. Reardon ended with a further expression of lip sympathy and support of the British film industry to the Indian film industry.

What surprised me, however, was the presence of Mr. Francis Low, the Editor of the "Times of India" at the luncheon.

Though he did not write a word in support of our films in Iraq, inspite of Mr. Baburao Patel's two written requests, yet we must be thankful to him for his mighty expression of sympathy by being present at the lunch.

The Indian film industry will be wondering, for years, how to repay the great services which Mr. Low has thus rendered to the industry.

We suggest that Mr. Billimoria should give another lunch at the Taj in honour of Mr. Francis Low.

My hats off to Mr. Baburao Patel, Sardar Chandulal Shah and Mr. J. B. H. Wadia who did not attend the luncheon. They showed more self-respect. And poor E. P. Kanga—he was forgotten in a distant corner of the table, though he risked his very neck in sending the first intimation of the state of affairs in Iraq. We remember him, because, like us, he represents the sweated labour of the country.

New Theatres Should Reconsider

It is reliably understood that New Theatres Ltd., of Calcutta have decided to stop the production of any more Hindi pictures. The entire Hindi staff is reported to have been given the walking ticket. At the most they might, once in a while, ask Director Nitin Bose to produce a Hindi version of a good Bengali picture. New Theatres will, however, continue with their Bengali productions which, in comparison with Hindi pictures, pay them better nowadays.

If this news is true, it is sad news. New Theatres should never have taken such a radical step after having been so popular all over India with their Hindi productions. Admitting that they had a rather unfortunate run of failures recently, it was hardly necessary for them to quit Hindi production in such a hurry. They could have well tried a dozen more pictures and I am sure they would have struck gold again.

Apart from giving good pictures in the past, pictures that set new standards while giving ample entertainment, the New Theatres were largely responsible for popularising the Hindi language all over India. Their huge success in the beginning provided no small incentive to the other producers in the country to produce quality pictures in competition.

New Theatres have been a backbone of the Indian film industry and their retirement into the small provincial shell of Bengali productions is indeed a great loss to the Indian film industry.

I hope, better counsels will prevail and Mr. B. N. Sircar will once again strike out with new Hindi pictures. To assure success or rather to eliminate any chances of failure in future, they would do well to sack those provincial agents who have prejudiced the prospects of New Theatres by their own personal quarrels.

To us good New Theatre pictures are always welcome.

An interesting situation, throbbing with romance, is how this sequence in "Thoratanchi Kamla" has been described.

7,00,000!

Seven hundred thousand villages of India, with their beauty and natural wealth, the people's poverty and natural kindness, are symbolized and summed up in a single picture!

India's Own Picture
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PRABHAT'S

PADOSI

(HINDI) ... **SHEJARI** ... (MARATHI)

Directed by

SHANTARAM

Starring

MAZHARKHAN, JAGIRDAR, ANIS, BALWANTSING

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CHARANO-KI-DASI

[*HINDI*]

PAYACHI DASI

[*MARATHI*]

STARRING:

DURGA KHOTE, VANMALA,

JAGIRDAR, KUSUM DESHPANDE & AVINASH

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DIRECTOR: **JAGIRDAR**

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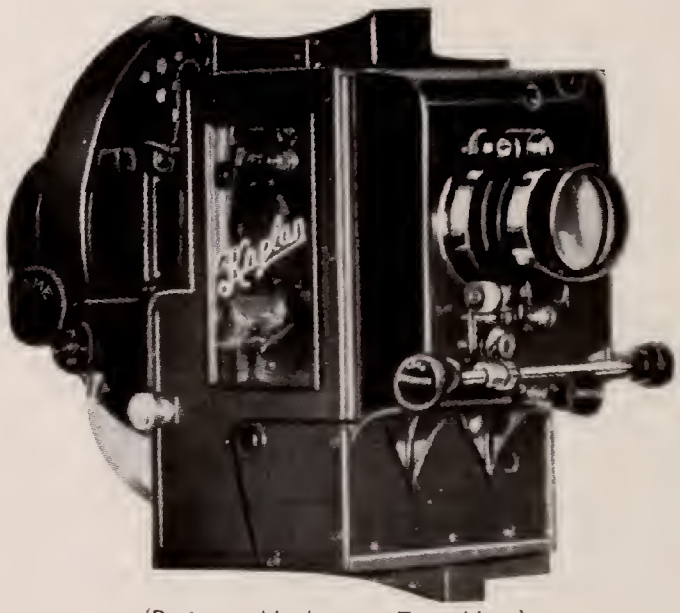

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Isar C. Lalla (Quetta)

Your paper is called "filmindia". But why do you advertise foreign pictures?

Because foreign pictures are also shown in India. I don't condemn everything foreign, just because it happens to be foreign. There are many good foreign things we ought to know and one of them is a good picture from Hollywood.

Why are Sadhona Bose's pictures always directed by Mr. Modhu Bose?

Because he happens to be her husband. They made a team in life and it is but natural that they should team up in their life-work.

Pritpal Singh Chathha (Amritsar)

How is that Prithviraj is wandering about from one studio to another? Doesn't he get work in one studio?

When Prithviraj first joined the film industry, he was satisfied with his service of the art. But today, like others, he has probably been disillusioned and he seems to have taken to gold digging from one studio to another. Well, why grudge him that. It is an old game of capitalism and a film artiste has as much right to earn a little more money as any one else.

A. B. Nath (Ranchi)

I want pen friendship with Miss Rita Carlyle?

Go ahead and write to her c/o "filmindia" but see that you don't write any nonsense that may turn her head. She is very useful to me in my work and I don't wish to lose a good secretary.

Vaidya Nandan Gupta (Chandausi)

How many weeks did "Bandhan" run in Bombay, Calcutta, Lahore, Delhi, Karachi, Lucknow etc.?

Oh! these "Bombay Talkies" pictures are becoming formidable mathematical problems in their long runs. The only man who can remember the spectacular runs of "Kangan", "Bandhan", "Punar Milan" and now "Naya Sansar" with facts, figures and what-nots, is Rai Bahadur Chuni Lal. And you ask him even in his sleep he will begin with "My picture 'Bandhan' ran 33 weeks in Bombay——" and then he will take you on an all-India tour with weeks and weeks in every town. You can get to the Rai Bahadur at the Readymoney Mansions. Churchgate Street, Fort, Bombay.

Om. Prakash (Bareilly)

Leela Chitnis looks younger and younger with every new scene of "Bandhan". How old is she?

At that rate she will soon be our smallest child star in the next two pictures. Well, when she started on "Bandhan" I guess she was over thirty.

Mahavir Bhatnagar (Kotah)

Why was there a meagre supply of February copies?

With "filmindia" the supplies do look meagre every month. The more copies we put on the market

Jyoti, sweet and charming, makes a hit of it in "Darshan", a Prakash picture.

the greater becomes the shortage. Remember, this is one magazine that sells. And ask any stall-keeper how long he takes to do that and a "few hours" will be the popular cry,

K. V. S. Manyam (Secunderabad)

Who are the leading songstresses on the Hindi screen in comparison with M. S. Subbulaxmi of Madras?

There are hardly any with M. S. Subbulaxmi's knowledge of music but we have some good singers like Kanan Devi, Shanta Apte, Ratnaprabha etc.

M. L. A. K. Shayer (Hyderabad)

Kantilal is trying to become Pankaj Mullick of Ranjit? Will he be successful?

No. He has already failed. And he has again become Kantilal, a good singer of Ranjit.

I want to step into the film land?

O. K. Step into the Circo Productions. In that studio, there is a place for all.

Where is Aunty Ratan Bai?

Inquire from Uncle Hafisji.

M. A. Moti (Sibsagar)

Please give a short life-sketch of Mr. V. Shantaram, India's greatest director?

His life has just begun. You will have to wait till he writes the early chapters. So far he has merely been a film director.

Chalasani Rama Rai (Bezwada)

Is Sohrab Mody going to produce the story of Gautam Buddha?

Between capitalism and realism, Renuka trembles for a minute and makes a decision in favour of Mubarak in "Naya Sansar."

Ashok Kumar and Renuka face the creditor in "Naya Sansar".

Looks like, the way he is advertising a statue. I think it will end by his acting the role himself. Who can do a greater justice to that advertisement?

B. P. Gupta (Gaya)

Don't you agree that Vishnupant Pagnis is a great saint and he will go to Heaven after his death?

I don't know whether he is a saint or not, but I don't mind his going to Heaven. There is plenty of room there and we do not want a tame addition in the other institution.

L. Narayan Arora (Rawalpindi)

Where is Sabita Devi nowadays?

I really don't know. She seems to have retired from picture work. We don't hear of her nowadays.

B. G. Sharma (Meerut)

A rumour ran like wild fire throughout Meerut that Kishore Sahu had divorced Snehaprabha. I hope it is not true?

Not yet. But don't believe rumours. If something like that happens "filmindia" will publish the news. Snehaprabha's romance is still too young to be wrecked so soon. ....

L. R. Bhagat (Amritsar)

What is the height of Prithviraj? What are his chest measurements?

I am not his tailor.

You can't see her cat, but Auzurie has one in "Naya Sansar". The cat attracts the dog of the neighbour and ultimately brings the neighbour to her mistress.

A. R. Sri Kantiah (Bangalore)

I wrote a registered letter to Miss Nadia of Wadia Movietone for an autographed photo, but she did not reply. What further action shall I take?

File a suit against her for breach of trust and ask damages for disappointing and wounding your feelings.

M. Subbiah (Masulipatam)

Please give reasons why our Tamil pictures are not as good as your Hindi pictures?

The Tamil language hasn't got sweet phonetics. It sits harshly on the ear. Your producers are still amateurs in their profession. Your technicians, generally, are ambitious but they lack facilities. The conditions of trade in the South are too poor to enable producers to import better technical aid from other provinces. The South Indian producers debauched their early opportunities and are now trying to learn after loosing money and advantages. They lack the enterprising spirit that builds industries, and are content to earn small profits and serve time. How do you expect better results from people like these?

R. S. Narayan Iyer (Kolar)

I want immediate information whether Miss Leela Desai is married or not?

Not yet married. I hope I am not late with the information.

K. Varalakshmi (Masulipatam)

You have got a gigantic personality. Why don't you work on the screen?

They don't want giants on the screen. They want human beings.

Md. Sajid Ali (Bhagalpur)

Is Snehaprabha a good dancer?

A better coach. Even Ahmad Abbas nowadays knows a few steps, while Kishore Sahu has become an expert.

F. Bhimji (Dar-es-Salaam)

Can you tell me at least something about Maya Bannerjee?

There is not much to tell now that she is working in Circo. She makes some periodical appearances without attracting much attention.

B. R. Vijayanarayan (Bangalore)

Which is your pet star?

Venus, which rules all the romance inside and outside the film industry.

A. Ramakrishna (Poona)

A friend of mine remarked that most of the film actors lead a bad life. I liked to kick him then and there.

You should have kicked him because film actors have no time for bad life. Our boys are better behaved than the girls and the directors.

Romola, the new favourite, is seen once again in "Khazanchi" a Pancholi production.

Suresh Chandra Das (Dar-es-Salaam)

Has your flippancy ever landed you in hot water?

Often. But every time, I thought I fell into a bath rubbed myself and came out.

Miss E. Hana (Dar-es-Salaam)

What has happened to "Sawan" which Pandit Indra wrote for Sudama Productions?

It went off with the season and Pandit Indra is now writing "Phagan."

Shamsuddin (Mombasa).

Why don't you interview our leading stars and publish their opinions?

They have no opinions. Most of them are dumbbells. Some who have something to say, write sometimes in "filmindia".

What was the cause of the fall of India Artists Ltd.?

It didn't even rise enough to fall. They produced only one picture and petered out. Surely, that is not a fall. Even a fall must be spectacular.

V. Raghavan (Bombay)

In "Naya Sansar" of Bombay Talkies, the struggles of Puran, the hero, look like yours in the film industry. Has Abbas written the story on your life?

Abbas says, it is on his own life. I am supposed to be the Premchand who sold himself for a while to the vested interests.

Miss Monika (Kapurthala)

How is Rita?

Quite well, thanks.

D. Bhabootmal (Madras)

Can you tell me who acts in "Swami" a Circo production?

Really, I have no idea. I think, Kardar did begin a picture of that name, but I don't know what happened to it.

Mr. Ravendra Singh (Aligarh)

I heard that many of our film artistes are well educated but they do not mention their university degrees.

Except those who look damn stupid and have to be recognized by their university degrees. We have producers, looking like escaped convicts, who put a good bit of alphabet after their names to impress their education on others. But the very purpose they have in view is defeated as we want producers knowing production and not efficient as school teachers. Some of our great directors, artists and technicians have never even gone to a college and yet their work has become the joy of millions. Motion picture making recognizes motion picture degrees and not the kindergarten diplomas which some people proudly parade with.

Is Leela Chitnis coming to the screen in any new and good picture after "Bandhan"?

No, not to my knowledge.

Harilal C. Lalla (Quetta)

What are the qualifications of an average director?

Fooling with the heroine, making a fool of the producer, and ultimately making a fool of himself.

Abdul Malik Lakhani (Hyderabad)

What do you think of the idea of producing pictures in the Sindhi language?

I think it would be a foolish project, because the market for such pictures is very restricted and they would not be successful from an economic point of view. And there is no sense in spreading the Sindhi language as all Sindhis do already speak and understand Hindusthani.

Miss P. Usha (Talaguppa)

What is meant by a photogenic face?

Human faces present many a problem to the film cameraman. A face therefore that easily lends itself for a good photographic portrayal without numerous light adjustments is said to be photogenic. The word is used more in an idiomatic way than in its original etymological sense.

B. K. Sethi (Ambala)

Has Devika Rani retired from the screen?

No, not at all. You will soon see her in a new social picture with Ashok Kumar. That picture is already on the sets and ought to be on the screen by the end of June.

Bibbo and E. Billimoria team again in "Akela", a Great India picture.

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ASRA

Starring:

SARDAR AKHTAR

with

AMAR, HUSN BANO, WASKER,
BHUDO ADVANI AND OTHERS.

●

Directed by:
LALITCHANDRA MEHTA
and
CHIMANKANT GANDHI

●

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KASAUTI

A GRIPPING SOCIAL DRAMA

Starring

ROSE

with

PRAHLAD, SUNALINI DEVI, VEENA, SATISH & others

Directed by

RAMCHANDRA THAKUR

★

★

COMING SHORTLY

MEHBOOB'S MIGHTY CREATION

SISTER

(BEHN)

A FITTING SUCCESSOR TO "WOMAN"

Starring

SHEIKH MUKHTAR

and

NALINI JAYWANT

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Director **V. C. DESAI**

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BEKAR

Director **R. THAKUR**

National Studios Make Better Pictures

OUR REVIEW

'Ghar Jawai' Becomes A Delightful Entertainment!

Vanmala Radiates New Charm!

Director Samarth Deserves Congratulations!

Here is a skit written in the typically Atre style—witty, humorous, at times suggestive, always bold and altogether light-hearted. It is primarily meant for entertainment and it does entertain one thoroughly.

Barring the first three reels, the situations in the picture are as clever as the dialogues are witty and pointed. The first three reels demand patience but thereafter the comedy just rolls on taking the audience with it.

As a maiden production of Asha Pictures "Ghar Jawai" is undoubtedly a very good beginning. As a maiden effort of Kumar Sen Samarth in direction of a feature play, his work is certainly praiseworthy. It is a pity that this man, who has been trying to get an opening for so many years, had to wait so long to get a decent chance. If Samarth doesn't get a swollen head and start acting smart, he has a good future before him. In any case, I would always wish him well, as he has gone through an almost unendurable acid test of waiting.

Motilal looks wild because he acts a beggar in "Pardesi" a Ranjit picture.

A COLLEGE YARN

It is a yarn about two college girls in love with two out-of-college boys. There is a little mix-up of misunderstanding between the two girls and the two boys and one of the boys, Vishram, is rather badly victimized for no fault of his own. The continuous misunderstanding about Vishram becomes the theme of the photoplay. When the misunderstanding is cleared, the drama ends with each boy taking his girl. The dialogues at places, trenchant and purposeful, provide a satire on some aspects of our modern social life.

GHAR JAWAI

Producers:	*Asha Pictures*
Story, Dialogues & Songs:	*P. K. Atre*
Language:	*Marathi*
Photography:	*S. Pai*
Audiography:	*T. Kulkarni*
Music:	*A. Mainkar*
Cast:	*Shobhana, Vanmala, Avinash, Damuanna, Premanand Honavar etc.*
Released At:	*West End Cinema*
Date of Release:	*8th March '41.*

Director:
KUMAR SEN SAMARTH

VANMALA—THE PERSONALITY GIRL

Vanmala, as "Kanta", one of the two and the fast one, gives a far improved performance in comparison with her work in "Lapandav." In the early parts, before realizing the spirit of her part, her work strikes one as a bit exaggerated, but later on when the significance of her role becomes obvious, her actions at once seem appropriate. The girl has certainly a certain type of personality for the screen. And yet, she should not risk a big close-up of herself.

Director Kumar Sen Samarth whose maiden effort gives a brilliant promise for the future.

Shobhana as "Vasanti" is quite sparkling in parts and a bit subdued otherwise. However, her performance is quite suitable.

WATCH AVINASH

Avinash is quite a good addition to the screen and deserves watching. Premanand Honavar looks a mug and acts like one too.

Damuanna gives a theatrical performance and fails to convince. He must unlearn his stage tricks to learn screen acting.

Sound and photography impressed well. The music is popular and the songs are very well composed.

Between songs and action the dramatic interest in the play is well sustained and makes "Ghar Jawai" a delightful entertainment.

Sparkling Facets of the Crystal of Life

BOMBAY TALKIES'

Realistic Presentation of a great Idealist in a noble profession..... It's Progressive in its theme and technique, in its Songs and Dances!

Naya Sansar

Produced: **S. MUKERJI**

the man who made "BANDHAN"

●

Starring

Renuka Devi ★ **Ashok Kumar**

with

Mubarak, Shah Nawaz, V. H. Desai, Suresh, P. F. Pithawalla, Jaggannath, David, Sushil Kumar, AUZURIE.

reating New Records
at
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alkies-Bombay

OUR REVIEW

K. Ahmad Abbas Hits The Bull's Eye

"Naya Sansar" Becomes Another Hit

Renuka, Ashok and Mubarak Please

This picture of the Bombay Talkies is distinctive for four different reasons. The first is that it differs sharply in the story content with the usual tiresome hocus given by the producers in their previous milk-and-water themes. The second is the author, Mr. Khwaja Ahmad Abbas, sub-editor of the *Bombay Chronicle* who makes a brilliant debut as a screen writer with an undeniable purpose in presenting for the first time on the Indian screen a drama that has always been suppressed by a tacit armistice between ideals and practical life.

The third is the return to the screen of Renuka Devi after a long time since her last triumph in "Bhabi". She looks more charming than ever before and has now, in addition, secured the elegant poise of a full-fledged artiste which she seemed to lack in "Bhabi".

The fourth is the birth of a new Ashok Kumar, smiling, vibrant, debonnaire and carefree. In future, people will expect Ashok Kumar to play similar roles and not relapse into dreamy romantic grooves with non-violence as the sheet anchor.

A NEWSPAPER STORY

The story opens with Premchand an idealist editor running a daily paper, "Sansar" with the spirit and sacrifice of a crusader for social justice. In Puran he has a young chief reporter who, making the idealistic editor his own ideal, takes risks to expose several racketeers of the city. Puran is therefore both popular and unpopular at the same time.

Premchand has a ward named Asha. Asha had been an orphan responsibility for years and Premchand had given her a home and an education. In his silent, strong way, Premchand loves this girl and had planned to marry her.

But somehow he had never told her of his love or intentions.

Then one day she takes up work in his office as a reporter and is understudied to Puran, the chief reporter. Puran and Asha are both rebels, of course, as strong as Abbas could make them. They clash and throw out sparks which soon take a romantic hue. The rainbow of romance is soon obvious and we begin counting its colours in sighs, looks, smiles and songs. In peculiarly Abbasian style, the romance is tender, gentle and distant. There are no rough and tumble close-ups, no all-in technique, no clinching and not even a distant threat. The biggest tussle is all over a cigarette, removal of which becomes a big victory for the fair one.

NAYA SANSAR

Released By:	*Bombay Talkies*
Producer:	*S. Mukherjee*
Director:	*N. R. Acharya*
Dialogues:	*Casshyap*
Language:	*Hindusthani*
Lyrics:	*Pradeep*
Music:	*Saraswati Devi & Pal*
Dances:	*Auzurie*
Cast:	*Renuka Devi, Ashok Kumar, Mubarak etc.*
Released At:	*Roxy Talkies*
Date of Release:	*29th March* '41

Story By: K. AHMAD ABBAS

HIS CLASH WITH CAPITALISM

As reporters, both Puran and Asha go through some interesting episodes. But in pursuit of his ideals Puran soon clashes with Dhaniram, a local racketeer, who wants to monopolise the municipal finances. His editor Premchand gives Puran his full support in his exposing tactics. Circumstances, however, conspire against this team of idealists and the press machinery is soon in the control of Dhaniram. A sensational exposure about Dhaniram soon compels Puran to leave the paper and Puran is now faced with the double mission of beating down Dhaniram and waking up the social conscience of his erstwhile chief, Premchand. Material considerations of life had previously compelled Premchand to compromise with his conscience.

Mr. S. Mukherjee, the producer of "Bandhan" gives another tremendous hit in "Naya Sansar", a picture which reflects this man's great artistry in every foot of it.

Just at this time, Asha, overwhelmed by the generosity of Premchand, accepts his proposal to marry him. The news almost throws Puran's life out of gear. He decides to devote his life to public service.

His attempts to buy a printing treadle and start a paper become abortive till Asha, unknown to him, gives a necklace as security for the press to the machinery dealer.

At last Puran comes out with his one-sheet daily called "Naya Sansar" in which he starts with one exposure after another to the utter annoyance of Dhaniram. In Puran's crusade, even his old chief, Premchand, has to face the music.

Dhaniram, at last, decides on other ways of silencing Puran. He decides to crush the man under his delivery van. Asha comes to know of this and warns Puran in time. But obstinate like a mule, as almost every idealist is and like the author of the story, Puran goes on his cycle rounds for delivery, where he meets with the accident.

That brings the story to its conclusion. Premchand gets back his social vision and in addition realizes that Asha loves Puran. The racketeer Dhaniram is arrested and an angel turns up in Shamsher Singh to save the financial future of the paper. In actual life, however, angels don't come so quickly and Premchands don't retrieve their pledged conscience so easily, nor are Dhanirams caught so soon. Well, like a dreamer, that Abbas is, he hopes and he hopes well.

THE STORY COUNTS

To me the story is beautiful and the most important and significant part of the picture. It symbolises the struggle of a lone man, who urged by his own convictions, treads a precarious path to restore the balance of social justice. The conclusion is unreal, and it has to be so for a film to be popular—otherwise the complete bottle of the medicine would be broken, but the small doses of suggestive rebellion given by the author are thought provoking and easily become the highlights of the story. Of course, any revolt of Abbas must become a sort of a trembling, apologetic affair, shivering uncertainly between idealism and realism, but even this bit of his inner expression comes to me as a good promise for the future.

I would like more stories of this nature from Abbas and I don't know whether Bombay Talkies would oblige again, but other producers ought to.

SKIPPED THE GRIM REALITY

The romance in the story is incidental and it is there because the people want it. The final sweet-ending is also obligatory, though I would have liked to see the dead body of Puran crushed under the motor van and Dhaniram gloating over his success. That would have been as it happens from day to day in real life, though they don't necessarily crush our Purans always under the motor vans, but nevertheless their souls are crushed under the grinding wheels of unemployment and starvation.

It would have been still more purposeful and pointed, if Abbas had made the Premchands fight the bitter duel with the capitalists, because in our present life the Premchands matter and not the Purans. We have numerous Purans who fight their dreamy duels from day to day only with themselves. Their very slavish existence denies to them the chances of meeting Asha and Zarinas. To that extent, therefore, the message of the picture remains ineffective, though the suggestion of a possible solution is complete.

And yet, in the absence of any stuff like this ever before, I welcome the story of "Naya Sansar" with open arms, as inspite of its minor defects in treatment and its unreal conclusion, it has still numerous points of appeal and instruction.

RENUKA, ASHOK, MUBARAK

Renuka as "Asha" gives a beautiful performance and sings attractively. She is all charm, all grace and all dignity. Natural to a fault, her portrayal becomes very popular.

Ashok Kumar is now a new Ashok Kumar. He is the exact reverse of what he has been. And I asked a friend "Who is the man who acts for Ashok Kumar?"

Mubarak, as "Premchand", the editor, gives a steady and dignified performance. He lives his part. The choice of Mubarak for an ideal editor is ideal but therein it differs from reality. Visualize our famous editors like Horniman, Low, Brelvi, Samaldas Gandhi. They look so imperfect in comparison with the editor which Mubarak plays. Mubarak's performance, due to the sympathy underlying his role, also becomes very popular. And the man deserves it.

Suresh, the little office boy, looks artificial and affected. Too much is made of this boy for no earthly reason. He just cannot act. His gestures look precocious and fit uncomfortably to his size.

Pradeep disappoints in his lyrics. At best his composition is mediocre in this picture. His attempt to create a popular hit song proves abortive.

The production values are excellent as usual though the stage and dance sequences become a bit tiresome as they are hung on thin air.

R. D. Pareenja, the Cameraman, seems to have got back into his old stride again. His work in this picture shows a big improvement all round and for sheer consistency he strikes me as the best cameraman in Bombay to-day.

Well, don't miss "Naya Sansar." It is easily the most sensible picture the Bombay Talkies have produced so far.

"Come, read those reports," tells the Editor to the fair reporter so that when she looks down to read he looks at her. Mubarak makes the ideal Editor, a better-looking one than the real ones, in "Naya Sansar."

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● *STORY:* **V. S. Khandekar**

● *DIRECTION:* **Winayak**

● *PHOTOGRAPHY:* **Pandurang Naik**

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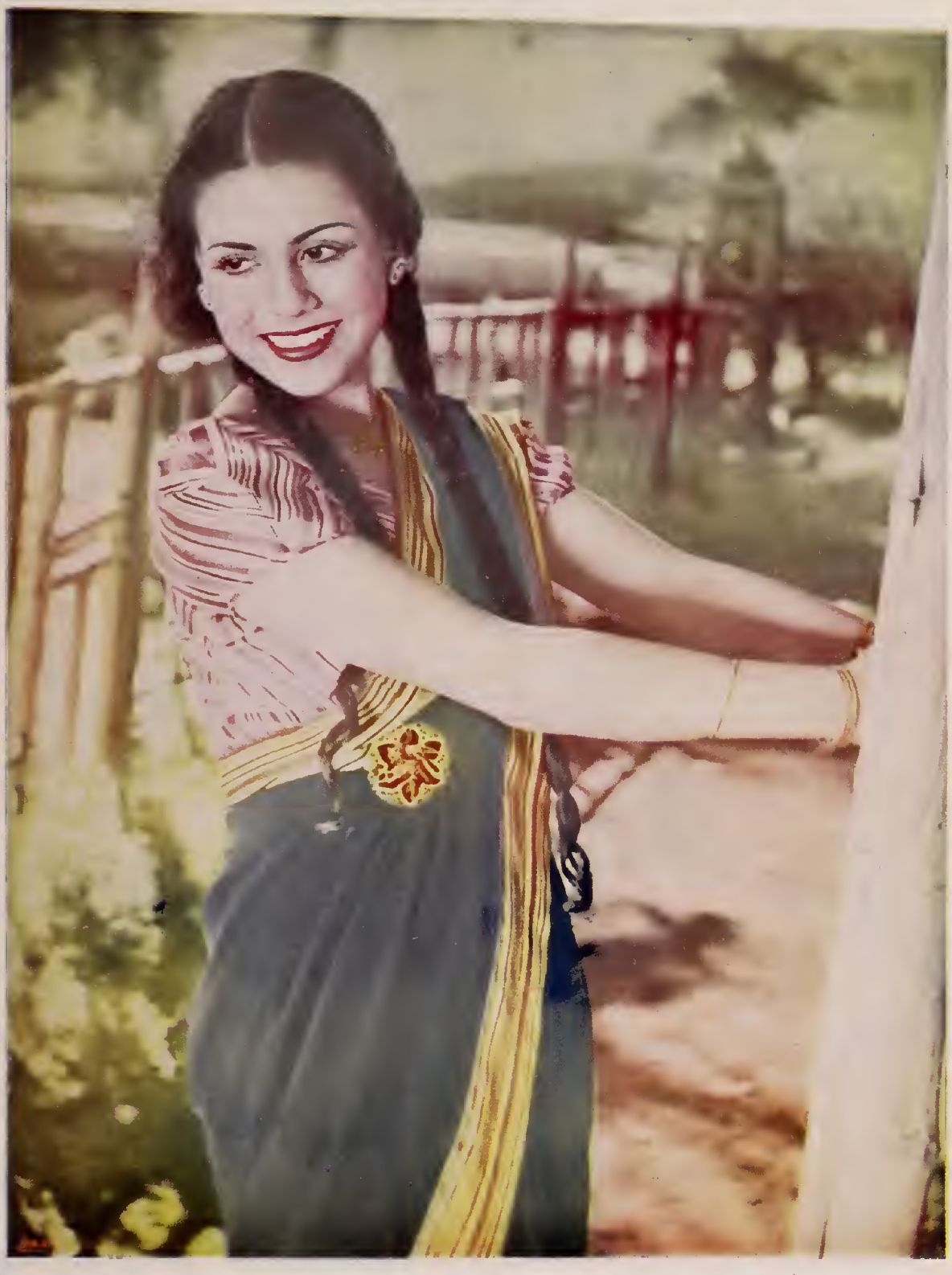
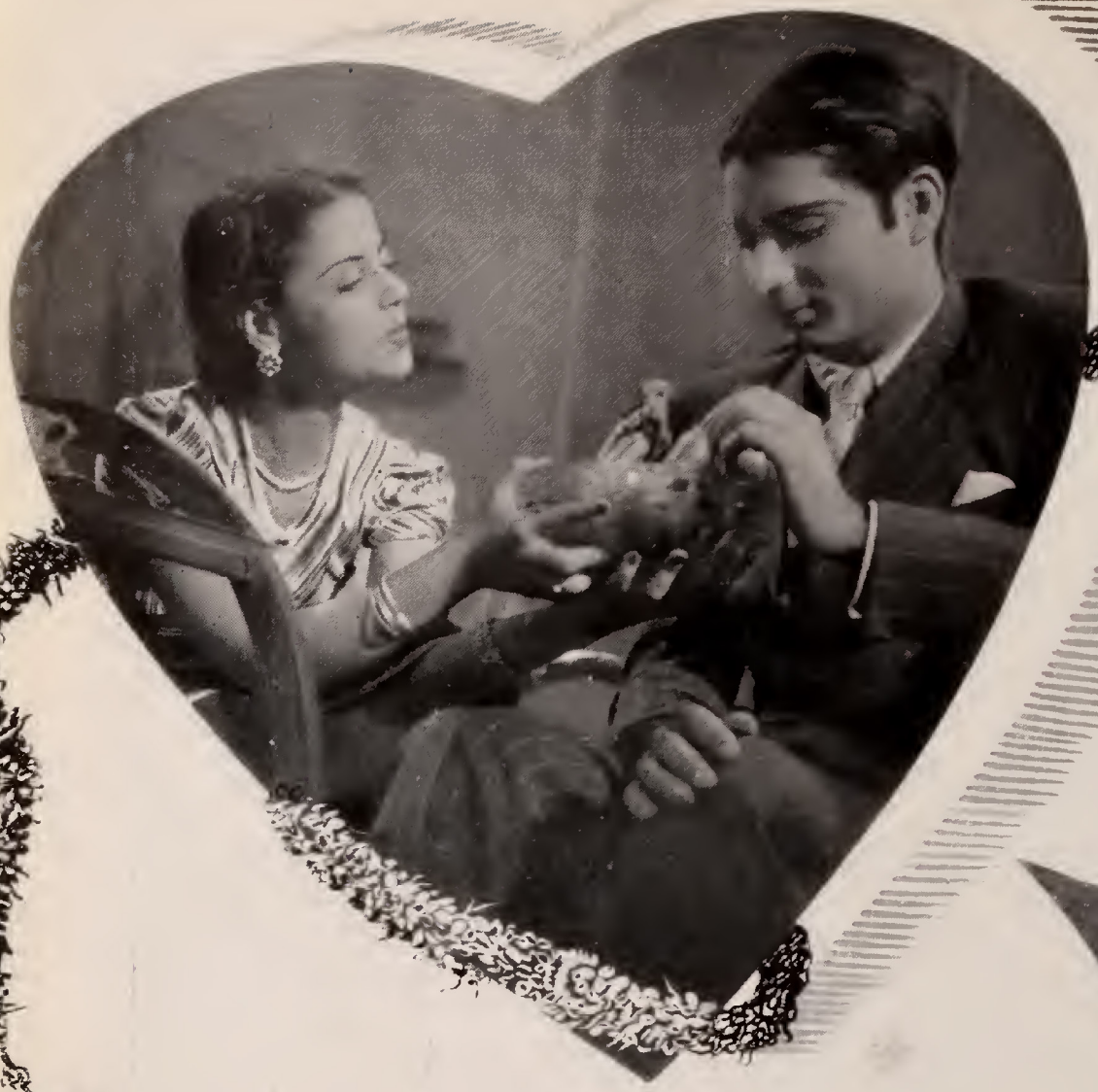


ROMOLA—

Smart and sparkling, she wins all hearts in "Khazanchi", a Pancholi production in Hindi, drawing huge crowds at Krishna Cinema, Bombay.



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SOCIAL MUSICAL HIT

THAT HAS TAKEN BOMBAY BY STORM.

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A "PANCHOLI ART PICTURE"

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Confessions of Miss Rita Carlyle——

Between Lamp Posts and Gardens

With The Students Of Bangalore

By: Miss Rita Carlyle

Secretary to the Editor

II

(This second article of Miss Carlyle goes in because the readers, the real bosses, want it and not because I like it.....The Editor)

Miss Rita Carlyle, the popular secretary to the Editor.

THE first stage in the promised "grand holiday" was over now. It was a night train we had got into at Madras which was due to reach Bangalore early next morning. Mr. Jayantilal had discreetly taken himself to another compartment probably to lead a romantic hue to the enforced solitude between us two or possibly to avoid a boring recitation of the tour by Baburao.

Whatever the intention, and I appreciate the spirit of either, Mr. Jayantilal missed the fact that we had one more passenger in our compartment travelling the same way right upto Bangalore. That passenger must have realised next morning that he had never before made a greater mistake than in getting into a compartment with Baburao. His blood red swollen eyes next morning provided good evidence of his debate with Baburao Patel till three in the morning.

I was all tired and beaten for the day and no sooner had I retired I was asleep. But with a patented subconscious habit I had to make guttural sounds of approval with closed eyes when Baburao Patel was in the high note of his discussion with the stranger. This was just to convince the old man that I was still taking active interest in his talk. That "active interest" is always essential as "Intellectual food" for us all and it is supposed to be a regular banquet for our brains when Baburao Patel starts serving.

This particular banquet between Madras and Bangalore went on well upto the morning, as I have said before, and in between when I changed sides and opened my eyes to make sure that I was in a moving train, the train's sound being entirely overcome by Baburao's thunder, I heard some words like "constitutional deadlock", "totalitarian methods", "Marxism" etc. and I knew that all the thunder had some socio-political significance.

EAT AND SLEEP TO LIVE

There is one thing about Baburao Patel. He never talks on films, a subject which he knows so well. He hopes to enter the field of politics some day, as I have discovered from numerous political works he keeps reading from day to day, and he practises his future orations on all and sundry whom he meets on trains or at other odd places. On such occasions, mince-meat is made of the lay man politician by our Editor who, I may tell you, is no small politician with his "Mediterranean Strategy", "North Sea Patrol", "Atlantic Blockade", "Soviet seaports in the Black Sea", "Panama Bottleneck" etc. But through all these international seas, he often forgets to eat and sleep regularly, the plain politics of a plain girl like me. And that is why I complain.

I don't know when the two of them slept, if they slept at all, but at six in the morning both of them were dressed and ready for the day when I heard "Hullo, Rita, get up you lazy girl. The world is up and awake and you are there sleeping unaware of the fact that the Sun has brought in another day to change the destiny of man." Somehow, I had never thought of the Sun that way. To me, it has always been a permanent fixture up there which compelled me to get up before it was too late and start my working day. And I didn't always like it. But to Baburao Patel, that steady Sun, which has been there, for goodness knows how long, has a social significance so vital to humanity. Sometimes, I wish that this man had been a little lazy. That failing would have looked a human virtue in him.

A VIRGIN BED

At the Bangalore Cantonment Station, Baburao woke up Mr. Jayantilal and with him the rest of the passengers in the compartment. You know, "the Sun had brought in another day etc. etc." was enough reason to wake up anyone in any part of the world. Jayantilal seems to like his bed whether at home or in the train. It is reported to be a virgin bed so far and who doesn't fancy a bed that way. It is always clean and without complications. The way Jayantilal clings to his bed —affectionately and innocently—it is a sin to tear him off. But Baburao Patel does not believe in sin. He has a pet theory on this word "sin" over which a laboured thought of years has been devoted in justification—but I will tell that to you some other day.

We reached the Bangalore City station at seven in the morning of the 24th and stumbled into some more garlands. The reception gang was captained by Mr. Mandanna,

Sardar Akhtar comes to the screen again in Asra a National picture.

stiff, military type of a guy who manages Mr. Jayantilal's business in Bangalore. He had everything in order. We had now entered a well ordered state where every thing from a lamp-post to a human being seemed to be spotlessly clean and well ordered. The only ancient and clumsy thing about this town seemed to be the West End Hotel where we were lodged as Mr. Jayantilal's guests. And it is the best hotel in the place.

THE WEST AND ITS OTHER END

The West End is a two-piece hotel. It has a modern wing which acts as its shop window. And it has an ancient side, complete with grandpa chairs, rustic beds, hot-water buckets after several shouts, bugs for company, mosquitoes for grace and the Dak-bungalow air and atmosphere with the East India Company architecture.

No sooner you enter one of the rooms in the ancient wing, you feel like a guest of Lord Clive of India and after a little time, having got used to the air, feel as important as a member of the Steel Frame on district duties.

Boys, bearers, 'mehtars' are all infernally slow. And if you ask for a cup of tea quite mechanically they say, "Tea, Sir? Yes, Sir, You want tea, Sir? One tea, Sir? I'll bring you tea, Sir. Yes, Sir!"

This process of repeating is entirely for their own benefit so that the article ordered may be retained sufficiently long in their nuts.

As usual Baburao Patel soon got going. He couldn't stand the "speed" of the service and one could hear him bringing the roof down with "endearing" epithets which had once surprised a seasoned Mahomedan professional from Bhendy Bazaar in Bombay.

AT HOME ON THE STREETS.

That is a story worth knowing. It was about a year back, Baburao Patel and I were rushing back to the office after a visit to a local studio.

At the Bhendi Bazar Junction, our car managed to rub mudguards, ofcourse in a friendly way, with another belonging to a Mohamedan tough one. The other man didn't seem to take it kindly seeing the state of his front mudguard. As both the cars had stopped, the other fellow got down on the road and completely ignoring my presence proceeded to spit out mouthfuls of slang and abuse. Baburao, of course, warned him to control his tongue

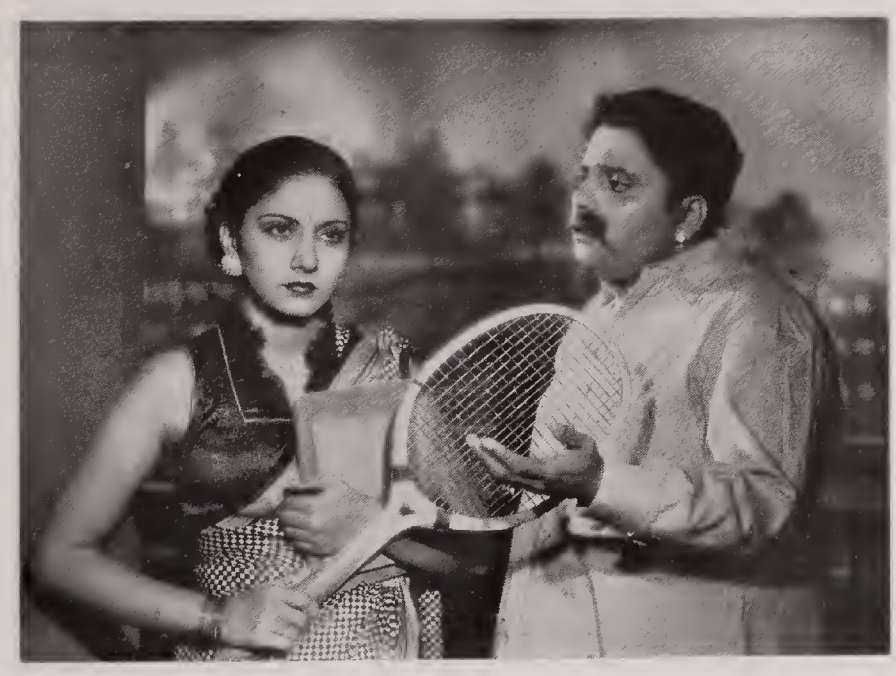
T. B. Rajalaxmi and M. K. Radha in "Prem Bandhan" a Tamil film of Famous Films.

indicating my presence but the man continued with greater vehemence, thinking that he was getting full recompense for the damage to his mudguard. A minute later, Baburao got down with "It is no use Rita. Excuse me. That man wants a dose of his own medicine."

And then Baburao Patel started in beautiful Urdu. Within a few seconds the familiar slang and abuse being over, the boss invented some new ones on the spot. I couldn't understand them all but some of them did embrace the dead ancestors of the other guy. The speed, the volley and the variety from our quarter completely stunned the other man and he was dumbfounded.

The other fellow, however, seemed to have a rare sense of humour. He said, "Sab, where did you learn all that. I am a timber merchant and I thought I was the best at this game. But I have found a master."

And they both laughed, shook hands and became friends. That man comes to our office often, as a friend now, takes some new lessons and goes back to his timber shop for practice. He says that when he samples out some of the new things, the people don't seem to mind it, being too much thrilled and surprised at the ingenuity of the composition. So Ismail's business is greased with Baburao's research in slang and abuse.



It is not exactly a tennis situation between Husna Banu and Wazkar in "Asra" a National Studios picture.

Chandrakant and Sumati Gupte in "Thoratanchi Kamla" a Famous Arun picture.

That was the sort of stuff that was sprinkled generously on the West End service to put some speed and efficiency into it. Even though the language was not so familiar in this Kanarese province the potency of the invectives was not lost and when sometimes a bearer still looked dumb, the Urdu invective was obligingly translated into English with such mathematical precision and delivered with such a vehement diction that nothing of the original beauty was lost. At such times, the effect was instantaneous. The recipient would jump with an electrifying action and get going.

SIGHT SEEING

At nine thirty we were at the office of the Famous Pictures and one by one the more scrupulously clean staff of the scrupulously clean office was introduced to us. They are proud and clean guys there—proud because of the success of their institution and clean because of their love of cleanliness.

Chimankant Gandhi and Lalit Chandra Mehta, the directorial bracket that clicked so well in "Asra" a National Studios picture.

This distribution office is run on socialistic lines by its bachelor lord, Jayantilal. The staff is very well paid. It has a special relief fund, provident fund, insurance protection and a two-month bonus system per year.

They all look prosperous and more than satisfied and any attempt to seduce them from their jobs is laughed out with ridicule.

In the adjoining Prabhat Talkies, a model theatre, cleanliness is almost deified. The theatre is fitted with the Western Electric Sound System and at the time we were in Bangalore, "Bandhan" was still drawing good crowds in the ninth week.

We spent the day in seeing the theatres of the town, most of them, with the exception of Prabhat Talkies and one or two others, being lousy and stable like. The students had also got the smell of it and a batch from the Intermediate College had already seen Baburao and fixed up a lecture on the 26th evening.

TWO TO ONE

In the evening we went sight seeing in Mr. Jayantilal's car. Bangalore was new to me and I was impressed with its gardens, clean streets, modern town planning and show fountains. Though I missed the busy hum of commerce, I was still lulled into peace by the quiet rustic life there.

As the motor sped along we were pointed out the prize institutions of the town by Mr. Jayantilal. I was quite interested but Baburao Patel often looked round suddenly to see a couple of Anglo-Indian girls hanging on the sides of a single Tommy. Having seen this half a dozen times, he said "Jayantilal, the ratio seems to be two to one." Though a bachelor, Jayantilal didn't lose this one. His imagination seemed to have been exercised enough in this direction, for he replied, "Usually it is six to one, but we have new troops now in the town and the demand is good."

"I think, I shall visit Bangalore after the war when the troops are withdrawn." That was Baburao Patel. And I don't blame these hard-boiled businessmen for their unmerciful sallies. The girls that we saw, precariously hanging to the arms of the half-tipsy Tommies, did deserve these criticisms. They were Indian girls, rather Anglo-Indian girls, whose own white skins had conspired with those of their foreign companions to give those girls a colour complex that robbed them of their national vision. They swanked as if their bodies had floated across the seas and unfortunately landed on the Indian shores. It is rather a pity. But I think, they are more victims of the circumstances than anything else.

That night we retired soon, a fortunate accident since we had started.

Ishwarlal wants something from Khursheed in "Shadi" a Ranjit picture —but the girl chooses to think a little longer.

ON WAY TO MYSORE

The 25th morning was devoted to newspaper reading, diary writing and office correspondence. Fault-finding was in full swing, having nothing else to do and I was constantly made to run about.

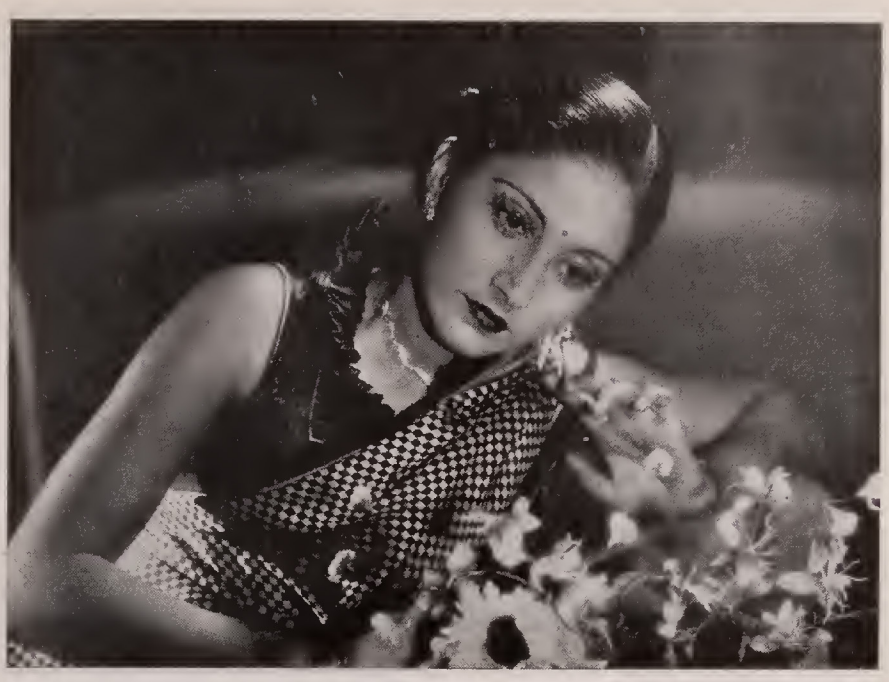
After an early lunch, we were speeding towards Mysore in Jayantilal's car.

The run to Mysore is through beautiful countryside, as clean and orderly as the town. On the way we came across model towns, model farms, model silk farms, model sugar factories and in fact every little project in its small model stage. Seeing so many models huddled together, the State of Mysore itself becomes a model of a modern museum.

At the Hotel Metropole for tea and luggage and a small wash and we were once again heading for the Brindaban gardens skirting the biggest dam in the State.

Jayantilal had made special arrangements for us and we were fortunate to see this beautiful garden of fountains with its rainbow lighting of the spray. Brindaban Gardens is a place for lovers of all ages. It is a poetical and beautiful setting for a honeymoon. But to enjoy its gifts, one must be completely in love, because then alone will Brindaban become a dreamland of happiness with colour in riot and nature in blissful harmony.

This beautiful place is out of place in Mysore whose local citizens hardly betray any romantic inclinations.



Husna Banu comes to the screen after a long time in "Asra" a National Studios picture.

That is the lion that wanted to swallow Motilal in "Shadi" but didn't think it worthwhile after seeing him.

MYSORE BECOMES AN EYESORE

Returning to Mysore, passing through its streets or rather gardens, you cannot separate one from the other, going over to the Chamundi hills and seeing the lighted city from the top took us well into the night.

Mysore soon became an eyesore with its gardens, lamp posts and lights. In fact, there are more lights than men in the streets and after the first novelty has worn off, one feels like seeing a mirage in a desert. It is high time that the Mysore State buys some human beings to start the process of creation in their Garden of Eden. They have taken Walchand, the Commercial Tarzan upto Bangalore. If they find a mate for him in Mysore, the new world of bustle and sound will soon begin.

To begin with, Mysore should have a state aided film industry with studios situated at Mysore. The rail and road transport services should be quickened. A passenger air service between Bangalore and Mysore, run at a loss for the first five years, will cut down the time and the distance to encourage new trade. Textile mills, and other manufacturing industries should be

subsidised and people encouraged to populate the vast empty lands. Where is the earthly sense of building models if these models are never going to grow into full fledged industries? A number of advertising films of the Mysore State, its gardens, its democratic rulers, its beautiful climate, its forest resources, its industrial possibilities, its people, its mineral wealth, etc., etc., should be immediately made and shown all over India, to attract people to go there and settle.

THE PRIZE GARDENER

Sir Mirza Ismail, the present Dewan certainly makes a splendid gardener. But having made his Garden of Eden he must now plant modern Adam and the ultra modern Eve in it to create a new world. That is the only way the Mysore State will ever flourish. There are beautiful flowers in those beautiful gardens but none to smell them and they seem to be "born to blush unseen and waste their sweetness on the desert air."

That is my epitaph on Mysore, a city that is not yet born.

The State has clearly wasted millions in beautifying the land, perhaps to feed the vanity of its rulers. A big typhoon can destroy this artificial beauty of years within a few minutes. Had the State spent half the money in improving the economic existence of its people, the work would have been more lasting and more humanitarian. After all the real beauty of a modern state is in the economic independence of its people and the pride of its ruler is in the happiness of his subjects.

The researchful approach of the state towards its economic problems has created numerous models, but it is time now that the models start growing into big industries to provide work for the millions who are at a loose end at present.

With these depressing thoughts we went to sleep for the night. Here was wealth buried in the gardens, useful neither to the man nor to the beast.

POOR OLD TIPPU

The morning found us speeding back towards Bangalore. On the way, we visited Seringapatam, the once flourishing capital of Tippu Sultan. Some where near the Water Gate, there is a stone marking the place where Tippu was found dead, after having fought valiantly with the British.

Since then many have fought with the British and died but no stones are erected in their memory. There is no glamour about Seringapatam. It seems that the state wants to keep mum over those thrilling times in its history. Therefore the present memory of Tippu, the great warrior, somehow leaves a rather pathetic taste in the mouth.

That graceful bit is Nalini Jaywant in "Radhika" a National picture.

On the long way back to Bangalore, something had to be done to break the monotony and Jayantilal rose to the occasion by reciting romantic and philosophic Urdu poetry. Baburao took up the challenge and responded with several jaw breaking couplets in Urdu. Between them two Galib, Daag, Chakbast. Hali, Bismil and even Pandit Indra were revived.

One could never have suspected Jayantilal, the confirmed bachelor, of having poetic inclinations, but in a travel you often get strange companions and Jayantilal proved a sweetly strange one.

Back at Bangalore, we rushed to a tea party given by Famous Pictures at the Chamber of Commerce building. It was a crowded affair composed of the trade people, the picked intelligentsia of the town and the local press. The informal nature of the function made it very enjoyable and Baburao, as usual, talked with one and all, wisecracking and inquisitive, but gathering in the end all the information he wanted, unnecessarily, of course.

WITH THE STUDENTS

Sharp at 6 p.m. we arrived at the Intermediate College where in the college quadrangle, thousands of students were anxiously waiting for Baburao Patel, the editor of "filmindia."

I had seen students but never so many together and as they were all keyed up to heckle our bullying editor, warnings of which having been given to us previously, the general atmosphere was tense.

Frankly, I was nervous. And for a moment I wished that the whole thing had been called off. But when our six-foot editor entered the quadrangle with his easy nonchalance throwing about uninvited smiles, meaning that he was really a friend of the boys, I felt a little more assured as I saw the boys relaxing their tense expressions a bit.

And let me tell you that those were not ordinary boys. They were clever college guys, their eyes sparkling with knowledge and confidence, and their brains spoiling for a fight with our prize champion.

The most gentle among them was their Vice-President Mr. Mir Mohiyuddin Hussain.

Baburao Patel went to the dais with the confidence of a war-scarred hero. The boys were still sulking. They received him quietly with a strange but silent antagonism to a guest they had themselves invited. They had probably sworn in their minds to let this big guy through an acid test.

We took our seats behind. For the first time I snuggled close to Jayantilal and he didn't seem to mind it. The entire atmosphere was charged with expectancy. We had

been previously told that the students of Bangalore were a tough lot who had once taken charge of the city for three days in a demonstrative riot.

KNEW HIM TOO WELL

Mir Hussain said the familiar words "It is hardly necessary to introduce our guest. You know him already." "Yes, we do", "And too well"—that was the quick response. Mir Hussain went on to eulogize Mr. Patel's services to the Indian film industry. The boys heard their Vice-President with a patient respect but they were clearly aching for the "guest" to get up and get going.

As Baburao ultimately got up, there was a thunder of applause. For a moment I was taken aback. Had he become already popular? But, no, it can't be so soon. With a deliberate action, Baburao pulled the microphone towards him. Some seconds of silence passed. With a cool patience, he adjusted the height of the "mike." More seconds passed. Then with a blank face he took in a deliberate panoramic view of the crowd. And then his short, irresistible smile with, "Now to the day's work, friends."

And then he began. "The good things, you didn't know about me your Vice-President, Mr. Mir Hussain has just told you." (They laughed). "Somehow for no fault of my own, all the good things about me, though they are not many, remain good secrets." (More laughter). "Your Vice-President has been generous and he found more goodness in me than I have myself ever realized." (More laughter). And it went on this way for nearly an hour. The bullying editor had got into the good books of the boys who were kept giggling all the while midst exhortation for demanding better film fare from the producers and the usual advice to be strong and to strike to get what one wants.

A TICKLISH HOUR

The next hour—the question period—was perhaps the most ticklish job any speaker can ever be called to handle. A long typed list of questions was placed on the table.

I reproduce below some questions to enable you to judge the temper of the meeting with the ever ready answers given by our editor :

Q. You have some remarkable qualities but you are venomous. You are a "money maker" and a man who is susceptible to "flattery."

A. "I admit that I am not all milk and water. If I had been you would not be here to listen to me today. Well, only poison can cure a fell disease and if I am venomous it is because our film industry is suffering from a fell disease. I have the poison that doesn't kill, it cures. I am not much of a "money maker." Even the little money you give me, I have to shell out in giving you a good magazine. Besides, what little money I get is through my own intellectual labour and not by exploitation of any one else's labour. As regards flattery, well, even the gods love it, then why deny the privilege to me?" (Laughter and applause).

Q.—"With your partiality, you have spoiled many producers."

A.—"The producers are spoilt enough without my helping them. I am trying to reform them and they hit back by trying to reform me. Let us see who wins" (Laughter).

Mazhar Khan has to pull this lad up in "Akela" a Great India's social picture under the direction of Pessi Karani.

Q. "Who was that old fellow hanging on Leela Desai's back wherever she went on her Southern tour and who put on a rather provoking air about him, especially towards students whenever they were anxious to talk to her."

A. "If you mean Mr. Chunilal Desai, he is an old man and ought to be quite harmless. But what was he hanging to Miss Desai's back for? Couldn't he hang himself away from her? Well, Chunilal had no business to choke off the boys. After all you pay for her tour and Chunilal takes the profits" (Continued laughter).

Q. "Shall we have the unique privilege of knowing the length of your belt?"

A.—"Forty inches. Do you want any more measurements?" (That silenced the boys).

I have purposely recited the frivolous and personal questions leaving out the serious ones, to give you an idea of the uncomfortable time an ordinary man would have to pass through. But Baburao Patel is not an ordinary man.

THEIR SOFT CORNER

He answered all questions—over forty of them, some serious, several frivolous, some cruel, several personal, some intimate, and a few scandalous—to the complete satisfaction of his audience. The lecture ended. The big editor was garlanded midst a thundering applause and the next minute, he was mobbed for autographs.

The autographing business lasted for an hour. It began with the full "Baburao Patel", passed on to "B. Patel", then to "Patel" and ultimately to "B. P."

Mr. Patel had to rush for the next meeting of the Kanarese Literary Society, but before we go there let me reproduce what Mr. Mir Mohiyuddin Hussain, the Vice-President of the Intermediate College Association wrote to Mr. Patel in his letter of the 3rd March:

"I may tell you on behalf of the students that they have a soft corner for you. They are fascinated so much by your witty answers during your address in our College, that they cannot forget its happy memories just as Wordsworth, the great poet could not forget his "Daffodils." We are eagerly awaiting the day when you will be again amidst us."

And I was grateful to the students because it did pass off so well. As Baburao said to me "They are already men, my dear, and they know their responsibility already. Those are great students." And they are.

At 9 p.m. in the night, we were faced with a frowning crowd of elders in the Kanarese literature. The discussion here was all academic and some of the dramas of Kalidas and Bhavbhuti came on the anvil. But as I had anticipated, none of them agreed with the other and they parted friends after letting the steam off for an hour.

Next morning we were on our way to Bombay. But isn't that enough for one month?

In "Chitralekha" these three beauties conspire to give great entertainment. It is a Film Corporation picture which is distributed by Select Serial Supply.

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DRAMA-EMOTIONS & SPECTACLE

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Thoratanchi Kamla

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IDEA of the POET

"BEE"

Featuring

SUMATI GUPTE, CHANDRA-KANT, I. T. NIMBALKER, NANASAHEB PHATAK, BAPURAO PAWAR

•

Directed and Written by

Bhal G. Pendharkar

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OUR REVIEW

Romola's Beautiful Performance in "Khazanchi"

Punjab Competes In All-India Market

Dalsukh Pancholi Deserves Congratulations

With "Khazanchi" Punjab steps into the All-India competitive field in picture making. Remembering the numerous abortive attempts made by several producers in the Punjab, at least to produce a complete picture, in the past, the success of "Khazanchi," the first really good picture from the Punjab, has a double edge of satisfaction: firstly in the exploitation of the local talent and secondly in the triumph of Mr. Dalsukh Pancholi to whom the Punjab can be merely a field of business.

"Khazanchi," as presented on the screen at the Krishna Cinema in Bombay, can hardly be compared with some of the excellently finished products coming out of the Bombay Talkies and Prabhat Studios. And yet, it has managed to attain a remarkable degree of technical standard, considering the lack of facilities, technicians and equipment in the province from where the picture comes.

The very fact that such an ambitious picture has been completed within a period of four months in a province where business and its discipline are lax, is certainly a praiseworthy aspect of the production. And to that extent, at least, we must heartily congratulate Dalsukh Pancholi, the producer of "Khazanchi".

A HUMAN STORY

"Khazanchi" presents an intensely human story, the plot of which should be familiar to many in having its close similarity to the one in "The Way Of All Flesh" starring Akim Tamiroff.

The "Akim Tamiroff" in the Indian version is M. Ismail, a talent-

KHAZANCHI

Producers:	*Pancholi Art Productions*
Story:	*D. M. Pancholi*
Songs:	*Walli*
Direction:	*M. B. Gidwani*
Music:	*Ghulam Haider*
Sound:	*Ishan Ghosh*
Photography:	*Badri Dass*
Cast:	*Romola, Manorama, M. Ismail etc.*
Released At:	*Krishna Cinema*
Date of Release:	*5th April '41*

Executive Producer:
DALSUKH PANCHOLI

Mr. Dalsukh Pancholi, the premier producer of the Punjab.

:d Punjabi artiste who has been on the Indian screen, off and on, for a number of years.

It is the story of a steady pious bank cashier who becomes a victim of circumstances and is accused of theft and murder. He becomes a fugitive from the law and runs away from his family of a son and a daughter.

For years, he becomes a tramp and in the meanwhile the son be-

The lunch at the Taj given to Mr. G. F. Reardon on the 27th March by Mr. M. B. Billimoria, President of the Indian Motion Picture Distributors' Association. To the extreme left in black is Mr. Francis Low, Editor of "Times of India". Rai Bahadur Chuni Lall is giving the usual vote of thanks, as usual with or without provocation (Inset) Mr. Reardon taking the thanks and giving some fatherly advice to the "babies" around. Clinging to Mr. Reardon is Mr. M. B. Billimoria, the man who paid the bill.

comes a lawyer and practises in the local courts.

A romantic interlude introduces the love sequence between Madhuri, the daughter of a local aristocrat and Kanwal, the son of the fugitive cashier. The romance reaches the verge of a wedding but Kanwal, aware of the disgrace brought to the family by his own father, refuses to make Madhuri a partner of his shame. Kanwal and his sister Asha therefore lead an almost ostracised social life trying to live down the shame of their father.

Then the old cashier, now a vagrant, returns to his home town and by a too familiar filmic coincidence comes across his own family. A series of intriguing situations, cleverly worked out, implicate the unfortunate man again in a murder and this time he stands his trial as an unknown accused and is, by a strange trick of fate, prosecuted by his own son.

During the trial, again by familiar coincidences, the real murderer is brought to book and the old cashier is acquitted of all guilt. He comes out of the court with a spotless character and is joyfully reunited to his waiting family. Madhuri and Kanwal are soon married.

RAVISHING ROMOLA

The treatment of the story is rather stretched out with the result that it becomes boring at places. If a couple of thousand feet of celluloid is judiciously clipped the picture will improve tremendously in its grip and appeal. However, the story does become pathetically human and interesting because of its inherent human element.

Romola is the buoyant spirit of the whole play. Her scintillating charm hypnotises the audience which constantly aches for her appearance on the screen. Romola gives a very popular performance which sustains popular interest through the short periods of boredom in the picture.

M. Ismail as the old cashier becomes unnecessarily stagy at certain places and not completely convincing at others and yet considering the source of the picture and its other environment, his performance can be condoned and called quite good.

Manorama as "Asha", the sister of the hero is quite an attractive proposition and gives a promise of a good future. She is, however, a bit heavy on the figure.

Narang, a new comer to the screen in the role of "Kanwal" the cashier's son, tries sincerely but fails to reach the heights of efficiency. He will, however, improve.

The production values are quite good for the Punjab and for its very first picture. The music of the picture is particularly an attractive feature. It is sweet, melodious and snappy. And it is liked tremendously by the people. The direction is quite nice.

Well, "Khazanchi" certainly deserves a visit for its human story, excellent music and its scintillating heroine, Romola.

Padma Devi, once a favourite of Bombay, is now a darling of Bengal. After her terrific success in "Shap Mukti", she has been taken on one Bengali picture or another.

NUR JEHAN—

In "Ummid", her performance surprises many critics. She will be seen in some more Ranjit pictures during the year.

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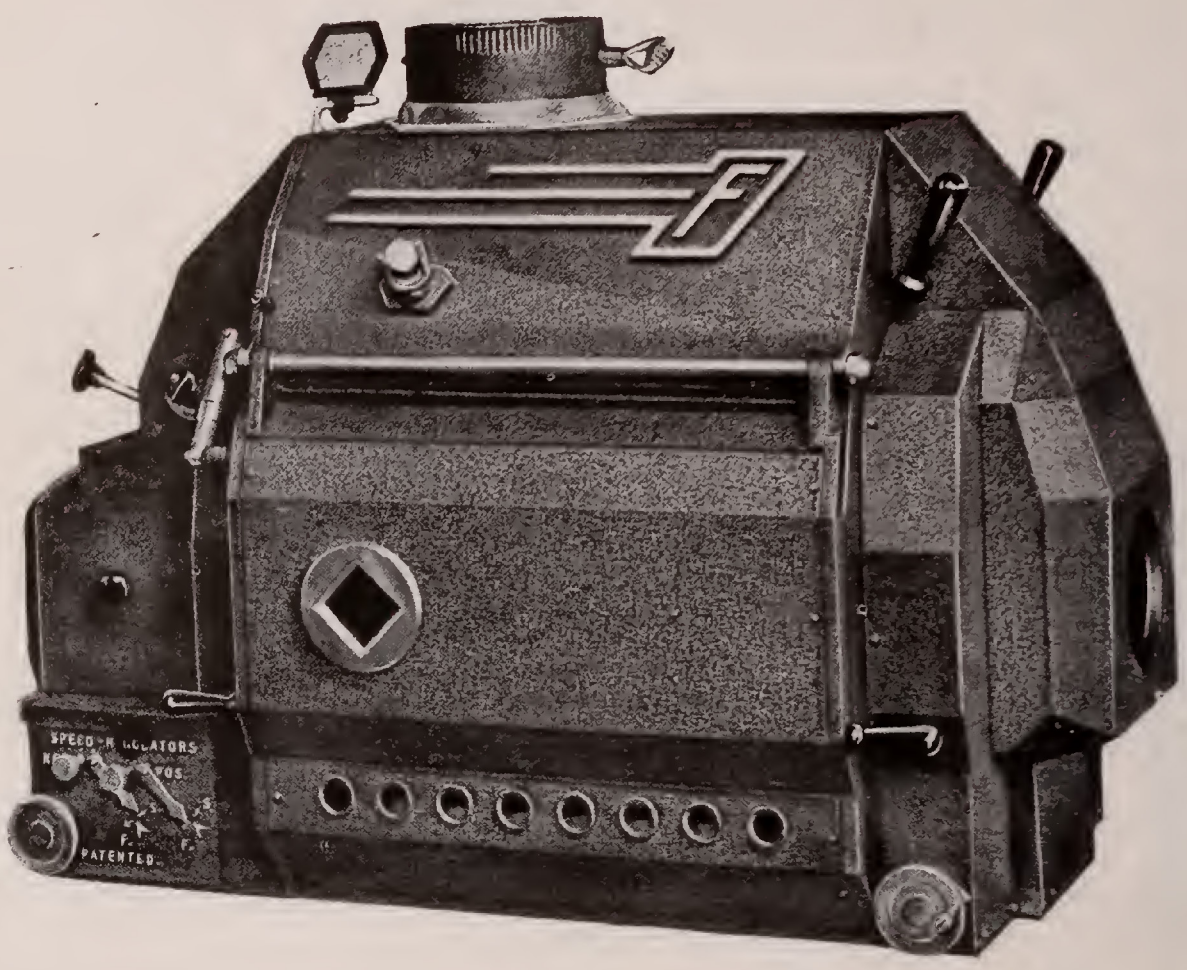

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South India Calling

Selfish & Irresponsible Producers!

By: Tukaram of Tirupur

Mr. B. Tukaram provokes thought in this article.

I am a regular reader of "film-india" and when I was reading in its March issue some praises about "Kacha Devayani", a Tamil picture, I felt that I should see this picture even though I am not in the habit of seeing Tamil pictures due to their invariable inferior value, in spite of my being a domiciled Tamilian.

Of course I was not disappointed, for, every new picture excels the previous one in respect of their failures and how could "Kacha Devayani" be an exception? It is heartrending that South Indian standard of film industry is going from bad to worse and at this rate we cannot aspire to hold any position in the Indian film industry.

When pictures like "Bandhan" and 'Padosi" are produced with marked distinction by our North Indian competitors, we are still busy with pictures like "Kacha Devayani" and "Sakuntalai", each surpassing the other in their primitive presentation. What is "Kacha Devayani" with all its technical qualities? The talent of that "new-find" girl is simply wasted throughout the picture. It is a boring film running for an unlimited duration of about three and a half hours possessing hardly a theme or a purpose. It is flat and dull all through with no climax or tempo. It is surprising how a veteran like Mr. K. Subrahmanyam stooped to give a picture to the public with so little a value, while a recently sprung-up concern has brought out an exquisite picture "Sumangali." It won't be degrading if our other directors take lessons from the makers of "Sumangali."

Mr. Baburao Pai makes history by being elected Vice-President not only of the Indian Producers' Association but also of the Association of Indian Film Distributors. He is also member of the Film Advisory Board.

Rai Bahadur Chuni Lall, the Chief of the Bombay Talkies Ltd., was elected the President of the Indian Motion Picture Producers Association. He is already the Vice-President of the Motion Picture Society and on the Film Advisory Board and the Board of Censors. We congratulate the producers on their choice of their President.

USELESS HERO OF "SAKUNTALAI"

The extraordinary musical talents of that M. S. Subbulakshmi seem nothing but a big cry in the wilderness in that desert-like picture "Sakuntalai" which has that useless rut of a hero. Any man having pretensions to the art of music can well prefer to hear the songs of M. S. Subbulakshmi in gramophone records or on the radio at intervals instead of wasting his precious time sitting all through the "miles" of "Sakuntalai" in the suffocating "dungeons" of the South (with a few exceptions in the city centres). It would have been more sensible if the producer had donated the enormous cost of the picture to the Defence of India War Fund.

UNWORTHY PRODUCERS

Our mythological films are picturised in such a shabby way that our Gods are even libelled in the eyes of a spectator with an average common sense, and the result is that what little faith and reverence the mass mind has cultivated in Gods is lost. Social pictures which are supposed to have a high standard of moral and social significance hardly contain such qualities at all. The conception of a social picture for a South Indian producer is one man loving and kissing another man's

wife and depiction of vulgarity to its fullest extent. And, our comedy is nothing but idiocy and absurdity in their truest colours, and we are asked to laugh at it when any man with a keen sense of self-respect cannot but help shedding tears. Alas, such a splendid industry is crushed in the hands of these unworthy producers.

I admit that only such mythological pictures have a mass appeal and contribute to the success of the box office, but producers should not take advantage of the crudeness of the masses nor venture to exploit their religious sentiment to achieve their own selfish end of amassing wealth. Such a policy will definitely hinder the progress and well-being of the industry. And so long as the industry is in the hands of selfish and irresponsible producers, there seems no salvation, and why should not the worthy editor of "filmindia" remark **"they are shivering on the brink of failure"** and **"I am disgusted with the state of affairs existing here and I wish to go back as early as possible." SHAME!**

Claiming Damages

By: K. Chengalrayan of Elfin Talkies—COCANADA

With reference to your observation on page 57 of your March issue regarding "Sakuntalai", "we are told that Balasubrahmanyam is a good singer but when we hear his music "corrected" as it is by bad recording, we find that even in that respect he has failed ingloriously." The picture is released here at Elfin Talkies and I have carefully followed the songs of Mr. Balasubrahmanyam a number of times but I do not find bad recording. Recording of these songs is uniformly good. It looks as though you have made these observations with a prejudice with a view to run down the picture at a time when it is proving very successful and breaking all box office records. The public here who have read your unfair criticism are prejudiced and are changing their opinion only after seeing the picture. **But still your comment is prejudicing the collections.**

If you do not correct yourself in your next issue please take notice we have to take necessary steps to claim damages from you for your unwarranted statements. I await a letter in reply soon.

(My review expresses my opinion. Your threatening letter expresses yours. We are both justified in thinking as we do. The only difference is that my opinion carries weight, yours does not. Because my opinion is based on experience and given as a bona-fide criticism of a picture released for public approval. But go ahead with the damage suit if you like. I don't mind a little fun. I feel like it.—The Editor).

In "Shadi" a Ranjit picture, they go that way. But Motilal doesn't seem to mind though Khursheed is really worried.

filmindia In The Central Assembly

Home Member Severely Heckled About Film Advisory Board Affairs

Official Facts And Figures Revive The Sorry Tale

(The "Expose" of the Film Advisory Board, which appeared in the February issue of "filmindia" had its sequel in a number of interpellations asked by Mr. Govind V. Deshmukh, M.L.A., Sardar Sant Singh, M.L.A., and Diwan Lalchand Navalrai, M.L.A., on the Central Assembly floor. The questions were asked on the 14th and 22nd March 1941 and replies were given by the Hon. Sir Reginald Maxwell, Home Member to the Government of India. Both the questions and the replies reproduced below with the supplementary questions are arranged according to the relevancy of the subjects under separate heads: The Editor).

DRAWING ATTENTION THROUGH THE C.I.D.

Sardar Sant Singh: "Will the Honourable the Home Member be pleased to state whether Government's attention has been drawn to an article published in the "filmindia", in its issue of February, 1941, on page 15, by Mr. Baburao Patel under the caption "Stop this waste of public money?"

The Hon. Sir Reginald Maxwell: "Yes."

Sardar Sant Singh: "Is it a fact that the writer was called by the Criminal Investigation Department and given a warning? If so, what was the nature of the warning, and why was it considered necessary to give it?"

The Hon. Sir R. Maxwell: "Yes. He was warned against publishing the contents of a confidential Government document and told that he would expose himself to prosecution if he did so. The warning was given because he had stated to various persons that the document was in his possession or that he had had access to it and that he proposed to publish it or make use of it."

Sardar Sant Singh: "Is it a fact that such warning was given under the Defence of India Rules?"

The Hon. Sir R. Maxwell: "No, but Mr. Baburao Patel was warned that, in certain circumstances, action could be taken against him under the Defence of India Rules."

Mr. G. V. Deshmukh: "Was that warning based on sound grounds or was it merely a bluff?"

The Hon. Sir R. Maxwell: "It was considered advisable to draw the gentleman's attention to the risk he ran.

EDUCATIONISTS AND PUBLICISTS NOT WANTED.

Mr. G. V. Deshmukh: "Will the Honourable the Home Member be pleased to state the films produced so far by the Film Advisory Board to fulfil the original objects of the Board? Who are the members of the Board and what are their qualifications? Are they elected or nominated to the Board?"

The Hon. Sir R. Maxwell: "The Film Advisory Board has not hitherto produced films but has advised Government regarding their production. I lay a statement on the table showing:—

(1) the films produced by Government under contract with various producing companies, and

(2) the members of the Board. The qualifications required of the members are knowledge of the film industry on the producing or distributing sides and, in the case of Mr. Smith, general business experience in the control of expenditure. etc. The members of the Board were nominated."

Mr. G. V. Deshmukh: "Are Government prepared to compose this Board of members who are educationists and publicists and are conversant with mass psychology?"

The Hon. Sir R. Maxwell: "No. The function of the Board is to advise Government on technical questions relating to the production and distribution of films."

Statements laid on the table in connection with the reply to Mr. G. V. Deshmukh's question—Ref. part (11):

The Hon. Sir Reginald Maxwell, Home Member to the Government of India who gave a valiant performance in answering queries about the Film Advisory Board.

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Mr. Govind V. Deshmukh, M.L.A. (Central) who gave the Home Member a good dance for the Film Advisory Board.

(I) *Films produced by Government under contract with various producing companies:—*

(1) "A day with the Indian Army."

(2) "He's in the Navy Now" (Royal Indian Navy).

(3) "School for Soldiers" (Training for emergency commissions at the Military Academy, Dehra Dun).

(4) "Planes of Hindusthan" (No. 1 Squadron, Indian Air Force).

(5) "The Road to Victory."

(6) "Making Money" (Showing the evils of hoarding).

(7) "The Voice of Satan" (German propaganda methods).

(8) "With the Indian troops in Malaya."

(9) "India Arms for Victory" (Tour of the Roger Mission round the munition factories).

(10) "Whispering Legions" (showing the effects of spreading unfounded rumours).

(11) "Raising Air Fighters"
(12) "Drums of the Desert"
(13) "The British Navy"
} British films "dubbed" in Indian languages.

(14) "Canada's War Effort" (dubbed in Indian languages by arrangement with 'March of Time').

Several other films are nearing completion and the Film Advisory Board's own camera unit, under Mr. Shaw, is now producing.

(II) *Composition of the Film Advisory Board:*

Chairman: Mr. J. B. Wadia (Wadia Movietone Co., Bombay).

Vice-Chairman: Mr. C. B. Newbery (20th Century Fox Corporation (India) Ltd., Bombay).

Members—

Government Representative—Mr. H. W. Smith, J.P., (Times of India, Bombay).

Mr. M. B. Billimoria (Messrs. M. B. Billimoria & Co., Bombay).

Rai Bahadur Chunilal (The Bombay Talkies Ltd., Bombay).

Mr. Harish Chandra (Motion Picture Distributors, Delhi).

Mr. Chimanlal Desai (National Studios Ltd., Bombay).

Khan Bahadur Gulam Dossani (Dossani Film Corporation, Calcutta).

Mr. M. A. Fazalbhoy (Photophone Equipments Ltd., Bombay).

Mr. Kapurchand Mehta (Messrs. Kapurchand Ltd., Bombay).

Mr. Jagat Narayan (Jagat Talkies Distributors, Delhi).

Mr. Dalsukh Pancholi (Empire Talkie Distributors, Lahore).

Mr. B. K. Pai (Famous Pictures Ltd., Bombay).

Mr. A. Rowland Jones (Metro-Goldwyn-Mayer (India) Ltd., Bombay).

Mr. G. F. Reardon (British Distributors (India) Ltd., Calcutta).

Mr. M. T. Rajan (Vel Pictures Ltd., Madras).

Mr. V. Shantaram (Prabhat Film Co., Poona).

Mr. A. A. Walter (Warner Bros. First National Pictures, Bombay).

Mr. B. L. Khemka (East Indian Film Co., Calcutta).

FOUR BOARD MEMBERS DIRECTLY BENEFITTED.

Mr. G. V. Deshmukh: "Will the Honourable the Home Member be pleased to state which Indian producers have so far secured production contracts and for which films? And do these producers occupy any positions on the Board or are represented on it?

The Hon. Sir R. Maxwell: "I lay a statement on the table." Statement of Indian producers given contracts for films:

(1) *Bombay Talkies Ltd.* For "A DAY WITH THE INDIAN ARMY." Rai Bahadur Chunilal Managing Director of Bombay Talkies, is a member of the Film Advisory Board, but the contract for this film was placed by the military authorities nearly a year ago before the Board was formed.

(2) *Wadia Movietone Ltd.* for "VOICE OF SATAN." Mr. J. B. Wadia, Chairman of Wadia Movietone, is Chairman of the Film Advisory Board. Only actual out-of-pocket expenses incurred in the making of this film were charged.

(3) *Mr. Ezra Mir* for "WHISPERING LEGIONS." Mr. Ezra Mir is not connected with the Board.

Sardar Sant Singh, M.L.A. (Central) wanted to know why Baburao Patel was warned about the affairs of the Film Advisory Board.

(4) *20th Century Fox (India) Ltd.*, for "MAKING MONEY" and "INDIA ARMS FOR VICTORY." Mr. C. B. Newbery, Managing Director of 20th Century Fox, is Vice Chairman of the Board. Only actual out-of-pocket expenses were charged.

(5) *New Theatres, Calcutta* for 'dubbing' three English shorts in Indian languages. New Theatres are not represented on the Board.

(6) *National Studios Ltd.* for making Indian language versions of "THE ROAD TO VICTORY." Mr. Fazalbhoy, of National Studios Ltd., is a member of the Board. The work was undertaken at the request of Government who are satisfied that the estimate accepted left little, if any margin of profit.

LONDON "TIMES" APPROVED BUT MINISTRY REJECTED?

Mr. G. V. Deshmukh: "Were any of these films sent to the British Ministry of Information, and were these returned with the remark that they were too *amateurish for theatrical exhibition?*"

The Hon. Sir R. Maxwell: "Two films, made before the formation of the Film Advisory Board, were described as too amateurish for general theatrical release in England but both have been successfully shown throughout India and when actually shown in England, were very favourably reviewed by the London "Times."

Sardar Sant Singh: "Will the Honourable the Home Member please state if the films produced so far by the Film Advisory Board fulfil the object for which the Board was set up in July 1940?"

The Hon. Sir R. Maxwell: "Yes. The films are being shown in Cinemas in all parts of India and are being very well received."

CAN'T SPOT HIM—GOVERNMENT DOES EVERYTHING.

Sardar Sant Singh: "What are the qualifications of the members of this Board? How many of them are educationists or publicists? Is it a fact that some of them are connected with film industry and derive pecuniary benefit from the industry?

The Hon. Sir R. Maxwell: "With the exception of Mr. H. W. Smith, the Government representative, they are all prominent film producers or distributors. Government are not aware how many of them are also "educationists or publicists." They were invited to join the Board because of their knowledge of the Indian film industry. All of them, except Mr. Smith, are connected with the film industry and presumably derive pecuniary benefit from it."

Mr. Lalchand Navalrai: "How are these members of the Board nominated? By what process and by whom?

The Hon. Sir R. Maxwell: "They are selected from among the most prominent persons in the production and distributing trade."

Mr. Lalchand Navalrai: "By whom are they nominated?"

The Hon. Sir R. Maxwell: "They are nominated under the authority of Government"

Mr. Lalchand Navalrai: "Who directly nominates them?"

The Hon. Sir R. Maxwell: "It can be said that they are nominated by Government and so it is a Government Board.

Mr. Lalchand Navalrai: "May I know if the power of nominating this Board has been delegated to an officer and it is left to him entirely to select any one whom he likes?"

The Hon. Sir R. Maxwell: "Any officer whom the Government employs for the purpose is under the control of the Government and the Government are responsible ultimately."

FOREIGNER? NOT QUITE SURE! MAY BE!

Mr. G. V. Deshmukh: "Are there on this Board any producers of films who are foreigners or who have got foreign business houses in Bombay or elsewhere?

The Hon. Sir R. Maxwell: "I should like to have notice of that question. I do not think there are but there may be an American."

Sardar Sant Singh: "How many meetings of the Board were held? Did all members attend all these meetings? How many of them did not attend any meeting?"

The Hon. Sir R. Maxwell: "Regular fortnightly meetings of the Board have been held and there have also been many special meetings and meetings of sub-committees. Some members from Lahore, Delhi, Calcutta, etc. have not been able to attend any meetings but they have been kept in touch with the work of the Board by the circulation of minutes. Most of the Bombay Members, however, have been regular in their at-

tendance and have given a great deal of their time to the work of the Board."

RS. 8652 FOR 1390 FEET OF "PROPAGANDA".

Sardar Sant Singh: "Is it a fact that Mr. Jamshed B. H. Wadia, the Chairman of the Board, secured a contract for producing "Voice of India?" If so, what amount was paid to him? What were the reasons for giving him this contract?"

The Hon. Sir R. Maxwell: "No contract was given for the production of any film called "Voice of India." The contract, however, for producing a film called "Voice of Satan" was given to the Wadia Movietone Company of which Mr. Wadia is the Chairman. The amount paid was Rs. 8,652-13-0 for a film of 1,390 feet and represents actual costs. Mr. Wadia gave his own services for supervision and writing of additional dialogue free of charge. The contract was given to Wadia Movietone because Government were anxious to have the film produced as soon as possible and the firm was well qualified to undertake the work. Mr. Wadia was not Chairman of the Board, though he was a member, at the time that the contract was placed."

Sardar Sant Singh: "Is it a fact that another contract for production was given to National Studios Limited? If so, is it a fact that its directors are members of the Board?

The Hon. Sir R. Maxwell: "A contract for "dubbing" the "ROAD TO VICTORY" in Indian languages was given to National Studios Ltd., a director of which, Mr. M. A. Fazalbhoy, is a member of the Board."

DON'T ARGUE NOW. IT IS DONE.

Mr. G. V. Deshmukh: "The information may be laid on the table. But May I know whether the appointments to the Board are such as to eliminate any chance of favouritism to the producers of the various films in this country?

The Hon. Sir R. Maxwell: "There is no favouritism whatever."

Mr. G. V. Deshmukh: "Does not the Honourable Member apprehend that the persons on the Board who are producers are likely to benefit being on the Board and deciding as to whether a particular film should be produced and by whom; and whether it should be exhibited or not?"

Mr. President (The Honourable Sir Abdur Rahim): That is a matter for argument.

WHO IS THIS SMITH?

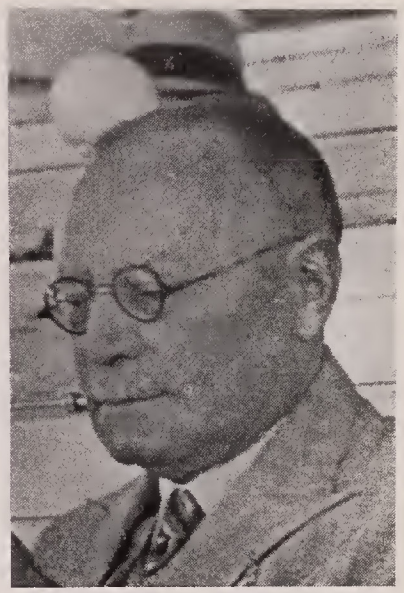
Sardar Sant Singh: "It is a fact that Mr. H. W. Smith, Business Manager of the "Times of India" has been appointed as Government representative on the Board? If so, what are his qualifications?

The Hon. Sir R. Maxwell: **"Yes. His long business experience as Director and Business Manager of an important Bombay firm and his knowledge of accounts."**

Mr. G. V. Deshmukh: "Who is this Mr. Smith and what are his qualifications?"

The Hon. Sir R. Maxwell: "I said, general business experience."

Sardar Sant Singh: "Is it a fact that the offices of the Board were located in the premises of the "Times of India"? If so, what was the total amount of rent paid for the same?"



This is Mr. H. W. Smith, Business Manager of "The Times of India". He represents the Government of India on the Film Advisory Board and as such showed extraordinary speed and initiative in reporting Mr. Baburao Patel to the C.I.D. one of his qualifications is "his knowledge of accounts."

THE VERY GENEROUS TIMES of INDIA

The Hon. Sir R. Maxwell: "Yes. No rent was paid as the proprietors of the "Times of India" very generously gave office accommodation and considerable secretarial assistance free of all charges for five months, in addition to lending the services of Mr. Smith."

A MRS. SMITH ON RS. 250/- A MONTH.

Sardar Sant Singh: "Is it a fact that Mrs. Smith is the Secretary of the Film Advisory Board? Is she employed elsewhere as well? What emoluments are being paid to her?"

The Hon. Sir R. Maxwell: "A Mrs. Smith, who is no relation of Mr. H. W. Smith, was Secretary of the Film Advisory Board until a few days ago, when she was compelled to resign in order to undergo a serious operation. Mrs. Smith was not employed elsewhere. Her salary was Rs. 250/- per month."

ALL ABOUT ALEX SHAW.

Sardar Sant Singh: "Will the Honourable the Home Member please state if it is a fact that Mr. Alexander Shaw was brought as an expert from England and appointed as Film Advisor to the Government of India? Was no Indian of requisite qualifications available?"

The Hon. Sir R. Maxwell: "I would refer the Honourable Member to the answer given by me on the 14th March 1941 to Mr. Lalchand Navalrai's question.

Mr. Lalchand Navalrai: (14th March 1941): **"Will the Honourable the Home Member be pleased to state**

whether the attention of Government has been drawn to the criticisms in the press, regarding the appointment of Mr. Alexander Shaw, Film Advisor to the Government of India?"

The Hon. Sir R. Maxwell: "Yes, but the report which the Honourable Member appears to have read is wrong in saying that Mr. Shaw has been engaged as "Film Adviser to the Government of India." He has been engaged as a technical expert in the production of documentary films."

POST NOT ADVERTISED—SHAW THE ONLY MAN.

Mr. Lalchand Navalrai: "Was the post of the Film Advisor advertised in India or England and if so, in which papers, and how many applications were received?"

The Hon. Sir R. Maxwell: "No."

Mr. Lalchand Navalrai: "If the reply to the above be in the negative, did Government try to find out whether suitable Indian candidates were available for the post and are Government aware that there are several Indians available who have got foreign training and who have put services in the Indian film industry for the past several years?"

The Hon. Sir Reginald Maxwell: Yes. Government fully satisfied themselves that for the particular purpose required Mr. Shaw was by far the best man available."

INDIAN EXPERIENCE NOT ESSENTIAL FOR INDIA.

Mr. Lalchand Navalrai: "Has Mr. Alexander Shaw any experience of the Indian film industry? If not, what considerations or special qualifications made Government to select a candidate?

Dewan Lalchand Navalrai, M.L.A., (Central) who wanted to know "something" about Mr. Alex Shaw, the Expert of the Board.

The Hon. Sir R. Maxwell: "No. He was selected in view of his special experience in making documentary films for the General Post Office, Empire Marketing Board, Colonial Office, Ministry of Information, etc.

Mr. Lalchand Navalrai: "If the reply to the above question be in the affirmative, will Government state how long Mr. Shaw has previously stayed in India and what pictures he has produced?"

The Hon. Sir R. Maxwell: "Does not arise."

Mr. Lalchand Navalrai: "Are Government aware of Mr. Shaw's experience with the British Ministry of Information after the out-break of war, and were Government aware of the report of a sub-Committee set up by the Select Committee on National Expenditure by the British Government in respect of film propaganda work carried out in the United Kingdom?"

The Hon. Sir R. Maxwell: "The answer to the first part of the question is in the affirmative. Government have seen the report referred to; it related to a period before Mr. Shaw worked for the Ministry of Information.

ALLOWANCE? FOR WHAT?

Mr. Lalchand Navalrai: "What is the period of the contract and the salary of Mr. Alexander Shaw and what was the salary he was receiving in his previous job before he came to this country?"

The Hon. Sir R. Maxwell: "One year from October 22, 1940. Salary £1,000 per annum, which is met by a contribution from His Majesty's Government, *plus* an allowance of Rs. 700 p.m. while employed in India. He was receiving the same salary in England and an allowance of £10 per week.

SATISFIED WITH THE "GIFT HORSE".

Sardar Sant Singh (22nd March 1941): "Has the appointment of Mr. Alexander Shaw justified itself? At whose recommendation was Mr. A. Shaw appointed?"

The Hon. Sir R. Maxwell: "Mr. Shaw was appointed on the recommendation of the Director of the Films Division of the Ministry of Information and of the Information Officer at the India Office. He has only been three months in the country but his appointment is already justifying itself and Government are satisfied that it was a very good one."

Mr. Lalchand Navalrai (14th March 1941): "How much does he get now?"

The Hon. Sir R. Maxwell: "I have just answered that question. £1,000 per annum plus Rs. 700/- from India."

Mr. Lalchand Navalrai: "May I know which other Indian experts in documentary films were called and were their claims considered? Will the Honourable Member give the names of any?"

The Hon. Sir R. Maxwell: "As I said in answer to the question, there are no Indian experts in this particular branch of film production. It is a new thing in India."

Sardar Sant Singh (22nd March 1941): "Will the Honourable the Home Member please state the names of the paid personnel of the Film Advisory Board, their designation and salaries?"

The Hon. Sir R. Maxwell: "I lay a statement on the table."

OVER RS. 4500|- STAFF EXPENSE PER MONTH.

Statement laid on the table in connection with the above question:

FILM ADVISORY BOARD.

Administrative Staff.

BUSINESS MANAGER:	L. T. Shivdasani	Rs. 600 p.m.
SECRETARY*		Rs. 250 p.m.
BOOKERS:	L. de Souza	Rs. 100 p.m.
	M. Desai	Rs. 100 p.m.
	D. Lobo	Rs. 60 p.m.
TYPISTS:	Miss de Monte	Rs. 60 p.m.
	S. Raghavan	Rs. 60 p.m.
PACKER:	Tukaram Gunaji	Rs. 20 p.m.
ACCOUNTANT:	H. Pereira	Rs. 100 p.m.
PEONS:	Sitaram Gopal	Rs. 20 p.m.
	Shanker Putlaji	Rs. 20 p.m.
LIBRARIAN:	S. Wadia	Rs. 60 p.m.

*Secretary resigned on March 15, 1941 and the post has not yet been filled.

WHO IS MISS RAMA RAU? AND WHY?

FILM UNIT.

OFFICER IN CHARGE OF PRODUCTION:	Alexander Shaw, £1,000 per annum plus Rs. 700 p.m.	
SECRETARY:	Miss Rama Rau	Rs. 200
DIRECTOR:	Bhaskar Rao	Rs. 500
CAMERAMAN:	J. Bodhye	Rs. 250
APPRENTICES:	G. Singh	Rs. 100
	E. Warrier	Rs. 100
	V. Mhatre	Rs. 100
PEONS:	Shivaram Shavant	Rs. 20
	Govind Ganoo	Rs. 20

RS. 87,873 AND OVER SPENT IN EIGHT MONTHS AND NO REVENUE.

Sardar Sant Singh: "What is the number of pictures produced so far and the amount spent on them and the amount of revenue received by way of returns?"

The Hon. Sir R. Maxwell: "Fourteen pictures have so far been produced at a cost of Rs. 87,873-11-0, exclusive of the cost of extra prints ordered as required. The films are supplied to exhibitors free and no revenue has, therefore been received.

OVER THREE LACS MORE TO BE SPENT

Sardar Sant Singh: "What is the list of pictures to be produced during the current year and money to be spent thereon from the Indian treasury?"

The Hon. Sir R. Maxwell: "Sanction has been given for the production of 12 ten-minute "shorts" and 12 five-minute "shorts" and for the "dubbing" of 12 English "shorts" and 6 American "shorts" dealing with the war, if suitable films are available. The amount to be spent thereon by the Central Government including the cost of extra prints, is Rs. 3,07,080 but the Ministry of Information have agreed to contribute to the cost of the ten-minute "shorts" on a £1 for £1 basis up to a maximum of £10,000 for 20 "shorts" and half the cost of these will, therefore be recovered."

CAN THEY REFUSE—IF THEY WANT TO?

Sardar Sant Singh: "What is the amount the British Ministry of Information has promised to contribute towards the salary of Mr. Shaw during his service with the Board? Do Government propose that, after the termination of his services at the end of the year as per his contract, a competent Indian will be recruited for the post?

The Hon. Sir R. Maxwell: "£1,000/-. The latter part of the question has not yet been considered but it is expected that the Board's own film unit will be able to carry on under an Indian director."

Sardar Sant Singh: "What is the guarantee that the British Ministry of Information will accept films produced by the Board after the return of Mr. Shaw, at the rates mentioned in the article published in the "filmindia" in its issue of February, 1941, on page 15 by Mr. Baburao Patel under the caption "Stop This Waste of Public Money?"

The Hon. Sir R. Maxwell: "The Ministry of Information have already approved of a list of subjects submitted to them and agreed to contribute half the cost of making them. There is no reason to suppose that they will not implement their guarantee."

CORRECT INFORMATION ABOUT INDIA.

Mr. Govind V. Deshmukh: (14th March 1941): "Was not this Film Advisory Board started with the primary object of helping war propaganda and showing war films so that the people may be educated?"

The Hon. Sir R. Maxwell: "Not only war propaganda, because dissemination of correct information and means of making one part of the Empire interested in another and giving correct information about other parts of the Empire—all those things help the war but their primary object is for the dissemination of correct information."

Mr. G. V. Deshmukh: "Have any war films been produced by this Film Advisory Board?"

The Hon. Sir R. Maxwell: "That is not the particular object of Mr. Shaw's visit. He will be dealing with Indian subjects."

Mr. G. V. Deshmukh: "Has this Film Advisory Board not produced any war films at all—no films dealing with war subjects?"

The Hon. Sir R. Maxwell: "As I explained in answer to part (a), we are not talking about the Film Advisory Board. We are talking about the technical expert on certain kinds of films."

Mr. G. V. Deshmukh: "No war films are produced? Is the Honourable Member definite about it?"

The Hon. Sir R. Maxwell: "What does the Honourable Member mean by war films? There is no war going on in India."

Mr. Govind V. Deshmukh: "The war has come to India."

MERELY FOR PUBLICITY, MR. DESHMUKH.

Mr. G. V. Deshmukh: (22nd March 1941): "May I take it that the original objects of the Board are to educate the countries overseas and to help war efforts?"

The Hon. Sir R. Maxwell: "Not quite primarily. They are to advise Government in the production of films both internal and external."

Mr. G. V. Deshmukh: "What particular use has the Government in mind when it says that these films are meant for internal and external use? What is the object in producing these films. For what use are they intended to be applied?"

The Hon. Sir R. Maxwell: "For publicity of various kinds and more publicity."

Mr. G. V. Deshmukh: "May I know if the Government has got any particular interest in mind? What is the sort of publicity they want?"

The Hon. Sir R. Maxwell: "The films that are produced cover a number of Government activities, both war effort and the performance of Indian troops in the war, their training and so forth, and the activities of various government departments of the country generally. In fact it is an effort to harness the film industry for the purpose of publicity which was not hitherto done.

Mr. G. V. Deshmukh: "May I suggest to the Government that it should have principally in view the idea of showing the war effort films within the country rather than the education of countries overseas?

The Hon. Sir R. Maxwell: "No. Both the objects are important."

Mr. G. V. Deshmukh: "May I know whether before these films are sent abroad for the education of other countries these films are exhibited in India and approved by the Indians in general?"

The Hon. Sir R. Maxwell: "The films sought to be produced for exhibition in other countries have not yet been completed. That is why Mr. Shaw was brought out."

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Pictures In Making

BOMBAY TALKIES

"Bandhan" had to be taken away from the Roxy to make room for "Naya Sansar" the new stupendous hit of Bombay Talkies, while in another theatre in the city "Punar Milan" is still running, gaining strength every week. "Naya Sansar" the new picture of Bombay Talkies has turned out to be another record-breaker and is expected to run several weeks wherever it will be released. In fact, it is considered to be the best picture ever produced by the studio.

At the studio Devika Rani has gone on the sets with a new social picture with Ashok Kumar playing opposite her. This new picture is expected to be ready at the end of June next.

PRABHAT FILM CO.

"Padosi" is still at the Central.

In the studios they are busy with the shooting of "Sant Sakhu" a socio-mythological picture under the direction of Messrs. Damle and Fatehlal. The new director Bedekar is busy with the script work of a social comedy.

FAMOUS FILMS (Nellore)

Final scenes are being taken of "Prem Bandhan" a social story in Tamil language. This picture is in several respects a stronger theme than "Dharma Patni" the previous hit of the producers. This picture is expected to be released sometime in the month of May.

FAMOUS ARUN PICTURES (Poona)

"Thoratanchi Kamla" a historical story of the times of Shivaji is awaiting release at the Majestic cinema in Bombay immediately after "Punar Milan".

At the studios they are on the sets with "Taj Mahal", another historical play, planned on a gorgeous scale.

NATIONAL STUDIOS

"Asra" a social story directed by Messrs. Chimankant and Lalit Chandra is expected to be on the screen early next month. The other pictures under production are "Kasoti" by Ramchandra Thakur, "Bahen" by Director Mehboob and "Nirdosh" by Director Virendra Desai.

WADIA MOVIETONE

After the spectacular release of "Raj Nartaki", the studio executives are concentrating on the production of "Bombaiwali", a Nadia thriller. Director Homi Wadia is busy with this picture which is likely to be ready by the end of May. But in the meanwhile "Manthan" the costume play will be released in Bombay at the Lamington Talkies.

Renuka Devi and Ashok Kumar team together for the first time in "Naya Sansar."

RANJIT FILM CO.

"Ummid" a social story directed by Manibhai Vyas got splendid reception at the Royal Opera House. Director Chaturbhuj Doshi, whose "Pardesi" proved such a big success only recently is now busy with a new social comedy, tentatively named "Lady Niranjan," the dialogues and songs of which have been written by that celebrated writer Pandit Indra.

Director Jayant Desai has already completed "Shadi" and will now proceed further with a new social comedy.

PRAKASH PICTURES

"Darshan", a social picture cast in an ambitious mould, has been completed and is awaiting release

Here is the Indian kitchen and its traditional kitchen heroine. Jyoti acts this so well in "Darshan" a Prakash picture.

in one of the local theatres, while another costume play with a mythological story has gone into production under the direction of Mr. Vijay Bhatt. This picture is known as "Bharat Milap." The songs of both the pictures have been written by Pandit Indra.

NAVYUG CHITRAPAT

"Amrit" the social story written by Mr. V. S. Khandekar is now ready for release and may be seen on the screen sometime in the month of May.

The new pictures that have gone into production are called "Sangam" and "Pundalik."

PARAMOUNT FILM CO.

Director Pessi Karani's "Akela" is ready for release and is expected to be on the screen sometime in the month of June.

Just at present producer Kikubhai Desai is busy with some crime shots while giving finishing touches to "Sheik-Challi", a social comedy.

TARUN PICTURES

Their second social "Prabhat" featuring Shanta Hublikar has proved a good box office draw at the Imperial cinema. The singing talent of Shanta Hublikar has been well appreciated and is giving the picture a considerable lift.

PANCHOLI PRODUCTIONS

"Khazanchi" was very well received in Bombay at the Krishna Cinema and is expected to maintain its reputation of success in the North by running a long time in this city. This picture has distinctive music with the result that it has become very popular.

ATRE PICTURES

"Charano-ki-Dasi" a social picture, in Hindi and Marathi, is expected to be completed by the end of April and after this a biographical story of the life of poet Kalidas will be taken for production.

MOHAN PICTURES

The pictures under production at this studio are "Taj Mahal" directed by Nanubhai Vakil and "Muslim Ka Lal" directed by A. M. Khan. Both the pictures are well on way and are expected to be completed by the end of June.

SELECT SERIAL SUPPLY

After their triumphant success in the exploitation of "Qaidi", produced by the Film Corporation of Calcutta, these distributors have secured the exploitation rights of another good picture called "Chitralekha", produced by the same studio. With Mehtab and Nandrekar in the leading roles, this picture also gives hopes of a remarkable success.

BRILLIANT PICTURES

Their first one "Sandesa" brings reports of good receptions from several stations all over the country. The second one is called "Prem Nagar" which is lying ready for release and is expected to be on the screen by the end of this month. With Bimlakumari and Husnabanu in the stellar roles, this picture which is produced by Mr. Bhavnani is expected to be a big hit at the Novelty Talkies in Bombay.

Some of the future pictures to go into production are called "Municipality" and "Sant Namdeo" the first of which will go on the sets by the first week of next month.

That is an automobile situation between two girls and that is why they are looking away. In "Ummid", Prabha and Nur Jehan are reported to be loving one and the same man.

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